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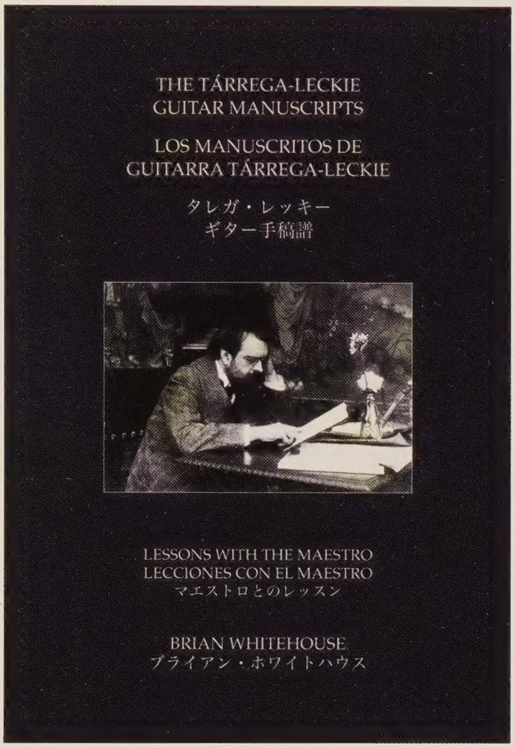

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The facsimiles presented here are of manuscripts which were all beautifully handwritten by Francisco Tárrega, the most significant guitarist-composer of the late nineteenth century, for his student and patron, the Englishman, Dr Walter James Leckie. The significance of these scores, published here for the first time, cannot be overstated; with regard to both technical and stylistic matters it was Tárrega who laid the foundations for all future composers and arrangers for the instrument.

In their original format they represent some six hundred and fifty-four pages of the maestro's work and their reproduction, displaying markings by both Tárrega and Dr Leckie, allows a fascinating insight, at source, into the minds of maestro and student. In particular the attention to detail in the fingerings is quite astonishing.

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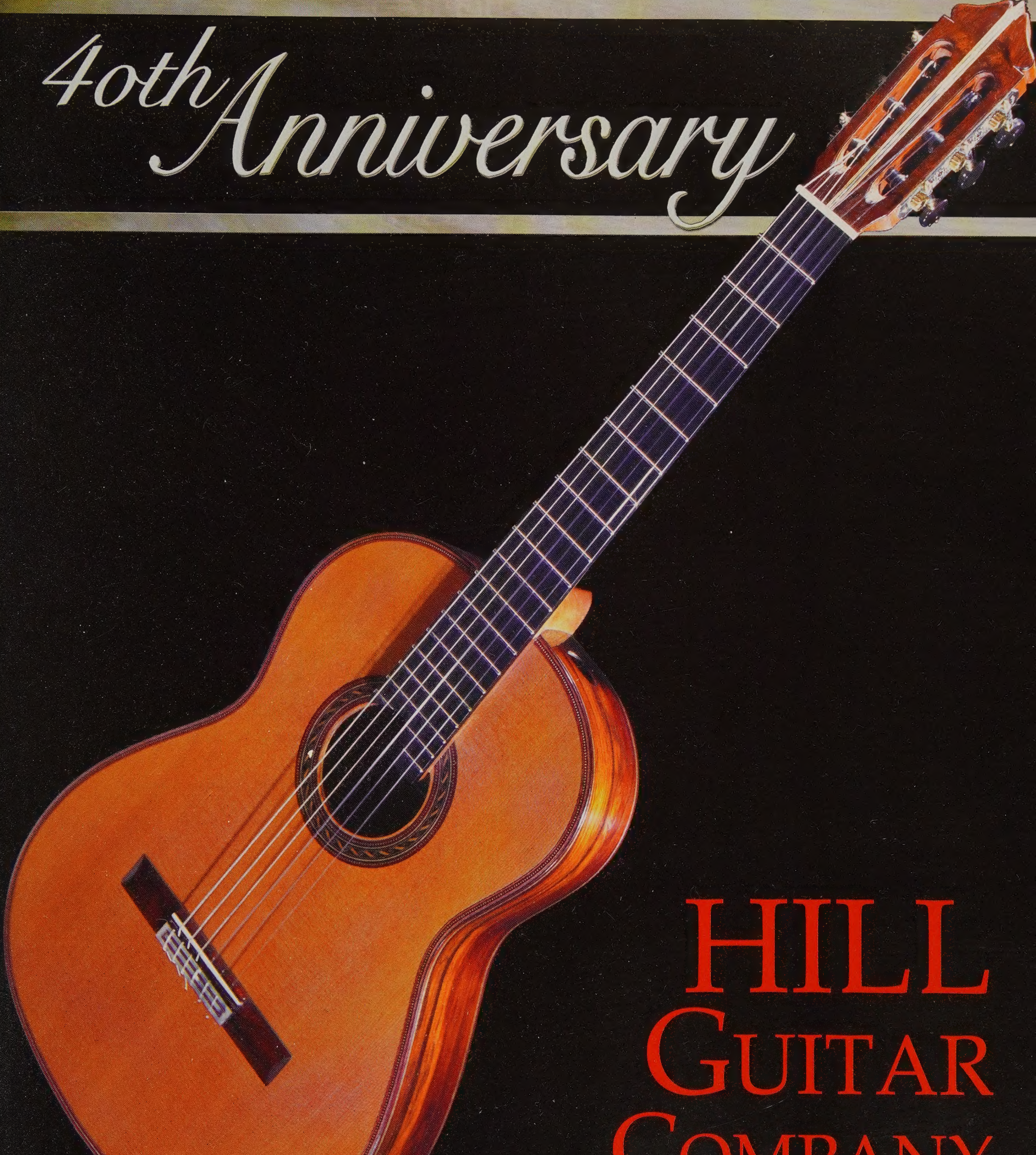

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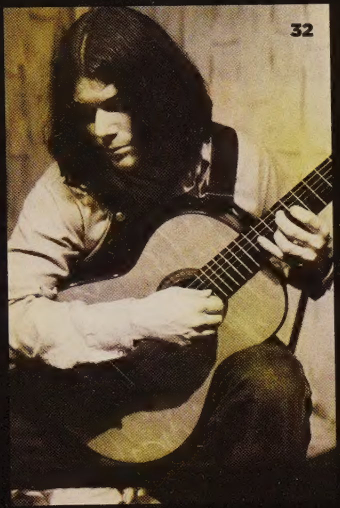
CONTENTS WINTER 2016

FEATURES



32 **SEARCHING MUSICIAN**
David Starobin is a tireless advocate for contemporary composers
by Giacomo Fiore

36 **LIVIN' LA VIDA LOCA**
Guitar quartet has specialized in British composers and more
by Ollie McGhee

40 **YOUNG FRENCHMAN, OLD SPANISH SOUL**
Thibaut Garcia draws inspiration from many cultures
by Blair Jackson

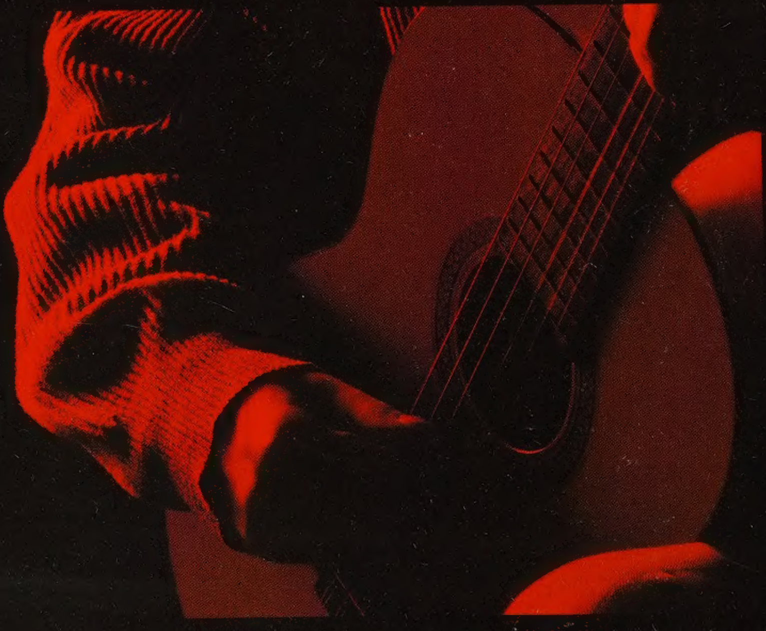
44 **AN UNEXAMINED SIDE OF SEGOVIA**
Scott Tennant pulls out all the stops for a solo recording that sheds light on Andrés Segovia as a composer
by Mark Small

SPECIAL FOCUS PERFORMANCE

66 Uncommon Strategies
Helpful tips to better prepare for performances
by Andy Whitehead

68 Balancing Act
It isn't easy juggling performances and a teaching career
by Christopher Mallett

70 Momentito
Understanding your strengths and limitations is key to repertoire
by Graham Wade



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CONTENTS WINTER 2016

NEWS

12 CG News
A tribute to Alirio Diaz; Manchester Guitar Circle at 70; guitar in new Thomas Adès Opera; more competition winners

16 View from the Front Row
Anabel Montesinos and the spirit of Catalonia
by Mark Small

18 Keepers of the Flamenco
Common flamenco terms, Pt. 2
by Jason Webster

21 Letter from Japan
A report from the road
by Pablo Sáinz Villegas

24 Reverberations
Giving Romantic guitarist Napoléon Coste his due
by Blair Jackson

26 Fretwork
Kathrin Hauser is dynasty's next generation
by Kathleen A. Bergeron

92 Stage & Studio
A basic instrument buying guide
by Adam Perlmutter

PLAY

54 Method
Mastering Sor Through Segovia
by Rhayn Jooste

59 World on a String
Ian O' Sullivan's Hawaiian-classical fusion
by Blair Jackson

61 Music to Play
Born & Raised—sound of the Islands
by Bailey Matsuda

MISCELLANY

10 From the Editor
95 Competition and Festival Listings
97 Ad Index
98 The Last Word

REVIEWS

74 Discs
Two Villa-Lobos collections; Duarte-Salazar Duo; Eva Fampas' *Greek Guitar Music*; live Paco de Lucia and John McLaughlin; David Leisner and Zuill Bailey; and more

80 Print
Three contemporary Italian pieces; a divertimento by Mozart; *Spanish Guitar Music from the 18th Century*; Piazzolla tango etudes; two by Stephen Goss; and more

86 Stage
The JoAnn Falletta Concerto Competition

88 Tools of the Trade
Journey's collapsible classical guitar
by Adam Perlmutter

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Mónica Esparza Traditional Model
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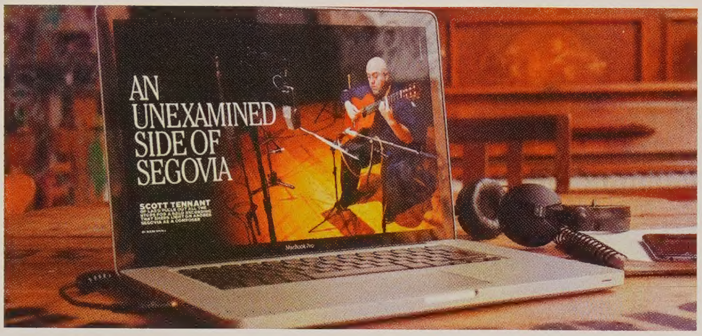

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LETTER FROM THE EDITOR

WE ARE EVERYWHERE

It's no secret that classical guitar is a truly international phenomenon. Look at the number of festivals and competitions big and small that take place every year all over the world. Check out the list of finalists in the biggest competitions and you'll find guitarists from *everywhere*. (I'm not sure there have been any in Antarctica, but all the other continents are well-represented.) And where a guitarist is "from" is, of course, often more than just his or her country of birth. After all, there are European and Asian guitarists living in and/or pursuing their degrees in America, and American guitarists in England, Austria, Spain, and other distant locales. Likewise, composers of guitar music are spread the world over, many of them bringing the flavors of their indigenous traditions into their writing and adding immeasurable richness to the literature of our beautiful instrument.

For a while I've been fascinated by this geographical diversity as it relates to the magazine and our website, so I decided to investigate further: I randomly chose one of our recent Video Pick of the Week selections on ClassicalGuitarMagazine.com and then looked at the first 100 "likes" that had been registered for the video on our Facebook page. It was fun to see who they were and where they lived—honest, I wasn't stalking anyone! It confirmed what was obvious just from looking at the wide range of names (and even alphabets) that turned up: Classical guitar is a global art form.

In that group of 100, there was a Saudi orthodontist who studied guitar in Paris; a former economist in Hagan, Germany; a guitarist from Bogota, Colombia, now living in Stuttgart, Germany; a student in Colorado who's from Iran; a pipefitter in Sopchoppy, Florida; an employee of Vietnam Railways in Lang So'n; a security director in West Midlands, UK; and so on. There were two "likes" from Djakarta, Indonesia; one each from Singapore, Thailand, Japan, and South Korea; two from Myanmar (Yangon and Mandalay); two from India (one from Tiruchirappalli); two from Australia; one from New Zealand; one from South Africa, one from Antanarivo, Madagascar; two from Argentina; two from Mexico; one each from Colombia, Brazil, and Chile; also, folks from Lebanon, Israel, Greece, Russia, Scotland, Italy, France, Belgium, Czech Republic, the UK, and Croatia; a few from Canada; and finally, a whole bunch of guitar-lovers in the USA, spanning the breadth of this large land, from Oregon and California in the west to Connecticut and Maine in the east, with lots in between (Texas had the most). I got jet lag just from compiling the list!

I know that it's a bit of a cliché to talk about the "universal language of music," but it's true! And you folks are the living proof of it!

—Blair Jackson
blair@stringletter.com

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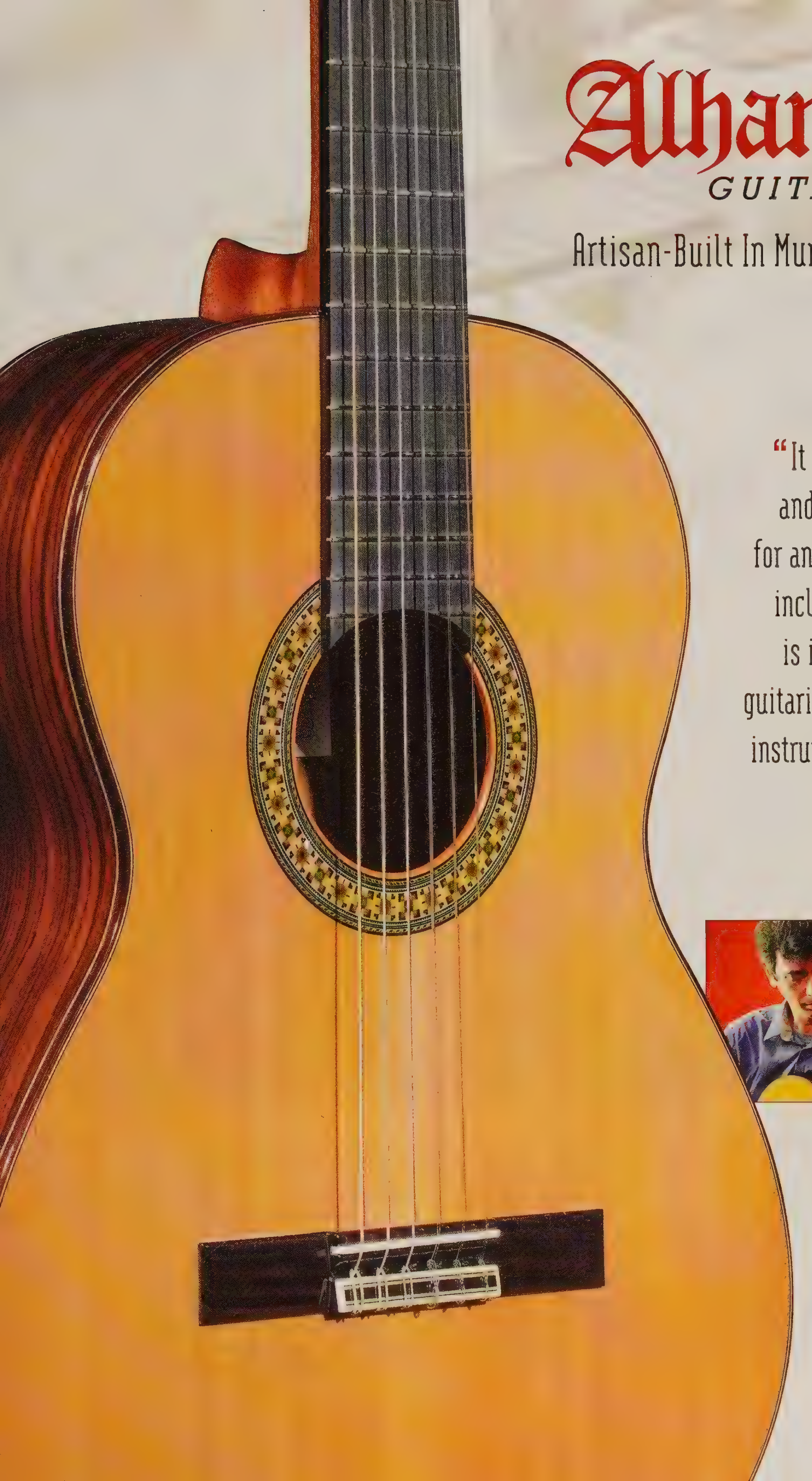

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ANOTHER GREAT GONE

A TRIBUTE TO ALIRIO DÍAZ (1923-2016)

Alirio Díaz, one of the greatest guitar maestros of the 20th century, died on July 5 at the age of 92. His playing was phenomenal—full of vigor and insight—and quite different from any other player of his era.

Díaz studied for five years with **Raúl Borges** (a friend of both Agustín Barrios Mangoré and Antonio Lauro), and went on to sit at the feet of **Regino Sáinz de la Maza** and **Andrés Segovia**, thus directly receiving a powerful tradition of technique and musical wisdom. Yet he always played in a uniquely individual style, achieving a mastery in his performances of effortless musicality and compelling *bravura*.

His musical roots lay in the folk music of his native Venezuela, and as a youth he played the *cuatro*, the guitar, and the mandolin—though without reading music. Beginning at age 19 he worked for three years as a typographer with the Trujillo State Press, moving to Caracas in 1945. When he was 22, Díaz began guitar lessons with Borges, and over the next five years he learned the basis of classical technique. In 1948, Díaz first encountered Segovia's editions.

Díaz moved to Spain in November 1950 on a Venezuelan government scholarship and studied for three years with Sáinz de la Maza at the Royal Madrid Conservatoire. In the summer months, Díaz enrolled in Segovia's courses in Siena, studying with the great

REGISTRO NACIONAL VOZ DE LOS CREADORES PHOTO

maestro from 1951 until 1963. In 1954 he was promoted to be Segovia's assistant, with a wide range of responsibilities.

I did not hear Alirio Díaz in recital until the 1970s, though I had acquired a number of his recordings during the previous decade. I first met him after a concert in Wakefield, England, in February 1977. I remember it was a bitterly cold, snowy night, so cold even inside that the audience kept their thick winter coats on. As Alirio played, a chill breeze swept constantly across the platform and the listeners in the front rows could feel the stiff draft. Unperturbed, the recitalist played Bach's *Third Cello Suite* and the *Chaconne* with great brilliance. The second half consisted of music from Venezuela and Spain, featuring Lauro, Turina and Granados, as well as Castelnuovo-Tedesco's *Tarantella*. The concert concluded with six South American pieces, including *Cueca* by Barrios and *Canción Mexicana* by Ponce.

In the green room I was thrilled to meet the artist, and he politely remarked, though it was our first encounter, "Pleased to see you again!" I commented on the coldness of the hall and in response he shook hands. His fingers were absolutely chilled, yet he had played through a difficult program with impeccable skill in what many would consider impossible conditions.

Díaz's inexorable path to the summit of the guitar hierarchy followed an unusual period of learning and dedication. To the world, he became the ambassador of Venezuelan music, yet he was also master of any repertoire he touched, excelling whether in Renaissance music, the intricacies of Bach, or the exuberance and passion of Rodrigo's *Concierto de Aranjuez*, and *Invocacion y Danza* (which was dedicated to him).

His technique was truly dazzling—I saw him as the Horowitz of the guitar, the peerless virtuoso for whom playing was always natural and easy. The sound he produced from the guitar was truly his own—vibrant, colorful, full of warmth, with a compelling momentum, yet always elegant, balanced, and utterly musical.

He was a player deeply admired and immensely loved by the general public and guitarists alike. Alirio Díaz was a great musician who elevated the art of the guitar to unprecedented heights. His achievements in performance, recordings, and editions remain as permanent testimonies to one of the major artists of our time.

—Graham Wade

Jack Duarte, 1959

Terry Usher, 1947

STORIED MGC TURNS 70

At the start of 2016, **Xuefei Yang** was invited to give a concert celebrating 70 years of the **Manchester Guitar Circle**. Press reports of the time confirm that the society was active in 1946, and that the most likely date of the inaugural meeting was Wednesday May 1 of that year. Prior to this, in the late 1930s, senior MGC founder **Terry Usher** (1909–69) launched a society for plectrum guitarists in the Manchester area. However, after seeing Segovia perform in Liverpool, Usher became increasingly drawn to the classical guitar, and it was with a view to promoting this aspect of the instrument that he and his former pupil **John W. Duarte** (1919–2004), better known as "Jack," launched the MGC.

From 1946 onwards, the MGC has provided a monthly meeting place, usually in a traditional English pub, for amateurs and professionals from the region. By 1970, it had also become a concert society, one of its early ventures being a memorial concert by **John Williams** following the death of Terry Usher in April 1969. Since then, the society has played host to an international directory of leading guitarists from **Lily Afshar** to **Fabio Zanon**. I recently completed a book charting MGC history, using archive sources and interviews with past members. We'll let you know when that becomes available.

The concert by Xuefei Yang, which included a guest spot by locally-based players **Jon Gjylaci** (guitar) and Mike Walker (percussion), took place at a large Victorian church to the north of the city—a noble and handsome venue at which to celebrate seven decades of what is believed to be England's oldest active guitar society.

—Paul Fowles

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CLASSICAL GUITAR FIGURES PROMINENTLY IN NEW THOMAS ADÈS OPERA

One of the triumphs of this past summer's Salzburg Music Festival in Germany was the world premiere of a new three-act opera called *The Exterminating Angel*, based on Luis Buñuel's strange, very dark (but occasionally funny) 1962 film of the same name, about a bourgeois dinner party that goes seriously awry. The opera features music written by noted British composer (and pianist and conductor) **Thomas Adés**, with text by Thomas Cairns and Adés. Of particular interest to classical guitarists will be Adés use of that instrument amidst a modern score that features all sorts of different musical settings and combinations of instruments (and voices).

For the premiere performances in Salzburg, noted American classical guitarist **Michael Kudirka** played the guitar part, which he also helped shape with composer Adés, bringing his guitarist sensibilities into the mix, and encouraging certain timbral touches for a part he described as "exceptionally challenging and stretches the guitar to the limit." Kudirka will be performing in *The Exterminating Angel* next at Covent Garden April 24 through May 8, 2017, then at the Metropolitan Opera of New York October 26–November 24, 2017.

We'll have more on this fascinating project in the next issue of *CG*.

MORE COMPETITION WINNERS

At the **Changsha International Guitar Festival**, the top three winners of the open group this year were Yun Duan (1), You Wu (2) and Nicola Montella (3). The winner of the youth group was Yingjian Hu. First prize at the **Adelaide Guitar Festival** went to the tireless world traveler (and frequent competition victor) Marko Topchii. Miles Johnston placed second, Andrew Blach third.

Meanwhile, at the **Forum Gitarre Wien** in Vienna, Austria, there was a tie for the top prize—Giulia Ballarè and Antoine Morinière; second place, Thierry Bégin-Lamontagne, and Eduard Leata took third. The youth competition was won by Mislav Pecnik. Winner of the **Nürtingen International Guitar Festival & Competition** in Germany was Jesse Flowers, with Daniel Eigelman finishing second, and Sören Golz third.

At the **Iserlohn Guitar Competition** (Germany), the winner was Andrea Vitis, Hedvika Svendova came in second, Thierry Bégin-Lamontagne third.

Finally, hearty congratulations to Russian-American classical guitarist Piotr Pakhomkin for his victory in the **5th Respighi International Soloist Competition**, sponsored by the Chamber Orchestra of New York in conjunction with the city of Bologna, Italy—birthplace of the great classical composer Ottorino Respighi (1879–1936). Soloists for 22 different instruments are eligible for the Respighi Prize, and the other three finalists for the prize included two harpists and a pianist. Pakhomkin is the first Russian-born musician to win the prize—appropriate given Respighi's own affection for Russian music: he studied with Rimsky-Korsakov and was first violinist in the Opera Orchestra in St. Petersburg for a period.

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PASSION & PRECISION

Anabel Montesinos takes the spirit of Catalonia everywhere she goes

by Mark Small

Watching Spanish-born Anabel Montesinos in concert is a perfect demonstration of highly burnished technique employed completely in the service of the music. During her June recital at Boston GuitarFest 2016 (the 11th annual festival under Eliot Fisk's artistic direction), Montesinos opened impressively with Mauro Giuliani's *Grand Overture Op. 61*. She plumbed the dramatic depths of the eight-plus-minute work and ripped through the various arpeggio sections with vigor. She later provided an elegant rendition of Enrique Granados' *Valses Poéticos* that was striking for her unhurried, lyrical phrasing, timbral colorations, and crisp scale work. Montesinos quickly won the crowd over. Her program also offered authoritative takes on music by her countrymen Francisco Tárrega, Fernando Sor, and Isaac Albéniz. The festival's theme being *Viva España!*, Montesinos added even more authenticity to her concert by wearing a beautiful black *traje de flamenca* flared at the knees and trimmed with bright red ruffles.

Montesinos grew up in Hospitalet del Infant, a coastal village in the Tarragona region of Catalonia, Spain. When she was only five, her mother noted her interest in music. "I loved classical music very much—violin and orchestral music—so my mother took me to a local music school," Montesinos says. "I wanted to start playing violin, but my mother's family came from Sevilla, where everyone loves flamenco and people in every family play the guitar. My mother asked me, 'Why not begin with guitar?' All of my uncles played. So I started playing the guitar."

Montesinos was blessed with insightful teachers who helped her build a solid technical foundation. "They taught me very well," she recalls. "By the time I was six or seven, I was playing in public for school concerts. One summer, Vania del Monaco came to teach at the school and wanted me to be her private student. She saw that I could do more than the others at my level." Montesinos ended up studying with del Monaco for seven years.

At 12, Montesinos presented her first solo recital and started gaining attention as a guitar *wunderkind.* Renowned Spanish composer Antón García Abril, hearing her play when she was 15, called her "a promising star of the classical guitar." His assessment was borne out when, at 17, she became the youngest person to win the national Francisco Tárrega competition in Castelón, Spain. Other competitions followed, with Montesinos taking first prize in nine European contests in Poland, Italy, Austria, France, and Spain. A contract to record her debut album for the Naxos Laureate Series followed on the heels of her 2002 win at the prestigious International Francisco Tárrega Competition in Benicàssim, Spain.

During the Boston concert, Montesinos showed her flair for Spanish music, but she maintains a stylistically diverse repertoire. "I play everything," she told me. "I like Romantic and Spanish music very much. I've investigated Spanish music from different eras, and my first CD has a lot of Romantic music. But I also play Bach and contemporary music—all the styles."

In addition to her solo recitals, Montesinos has played concertos with orchestras as a solo artist and as a duo with her husband, Marco Tamayo, another outstanding virtuoso. The two met at the Tárrega Competition in Benicàssim in 2001. Fascinated by his teaching, she became his student at the Mozarteum University in Salzburg, Austria, in 2003. They later married and now make their home in Austria and work together frequently. "It's great when we get an offer to play as a duo because we can travel together," Montesinos says. "That's much more fun than traveling alone. In our duo concerts, sometimes we will each play some solos. It's more interesting for the people if we start as a duo, then I play some solos, Marco plays solos, and then we finish as a duo."

As an ensemble, they cover a lot of geographic and stylistic territory. Among their many videos on YouTube, they can be seen at various locales playing Scarlatti sonatas, two-guitar settings of Beatles tunes, or *Concierto Madrigal,* Joaquín Rodrigo's formidable work for two guitars and orchestra. At the other end of the spectrum is their playful single-guitar-four-hands rendition of Mozart's "Rondo alla Turca."

Asked how she approaches learning new music, Montesinos says, "At the beginning, I like to play through once to get a general impression of the character of the piece. Then I take small passages that need work and try to develop good reflexes and learn them well. After that, I work on bigger phrases and then put larger sections together. Once I have the right fingerings and movements down, it gives me the security to play through the entire piece. If you always play through the whole piece all the time when you still have problems with some passages, you will just be repeating the same mistakes. That makes it more difficult to play the piece correctly than if you had worked on the problems from the beginning."

Montesinos and Tamayo both play guitars built by Australian luthier Simon Marty with a scale length of 650mm, and strung with Savarez Alliance Blue strings. "Mine has a spruce top and Marco's has a cedar top," she says. "For the duo, they have different sounds, but go together very nicely. I feel that spruce best suits my playing." Montesinos did not bring her Simon Marty to Boston, and borrowed an instrument built by Massachusetts luthier Stephan Connor. Its European spruce top, rosewood back and sides, and Connor's trademark interlocking fan bracing system provided a traditional tone quality and a powerful sound in Montesinos' hands. She praised the guitar from the stage. (Connor relates that Montesinos and Tamayo have since ordered spruce and cedar models.)

Montesinos has released two solo albums, and Tamayo three, for Naxos, but they will release their forthcoming duo album independently through their website, marcotamayoedition.com, where Tamayo's pedagogical materials are also available.

Montesinos is among a growing number of highly accomplished women pursuing careers as concert guitarists. Using Spain as her reference point, she credits societal evolution for the appearance of more female performers. "The mentality was different in the past," she says. "In Spain, the woman was at home with the kids and the man was working. Women couldn't work. Maybe that is why there were more men than women in the field. Everything is more free now." **CG**

A FLAMENCO GLOSSARY, PT. 2

by Jason Webster

A night at the Museo del Baile Flamenco, Sevilla.

I need to begin our continuation of this glossary with an apology. My wife, a flamenco dancer, pointed out that I had omitted a very important word in the first instalment—*falseta*. By that point, it was too late to add it, the magazine having already gone to press. So I beg the indulgence of *Classical Guitar* readers to allow me to insert it here at the start, before normal alphabetical service resumes.

FALSETA Melodic pieces played by the guitarist (*tocaor*) in-between the series of chords which define a particular flamenco style (*palo, q.v.*). Since the time of the great innovator Ramón Montoya (d. 1949), *falsetas* have grown in importance in parallel with the evolution of the guitarist's role, and today can make up almost the entirety of a soloist's repertoire. When accompanying a singer (*cantaor*) or dancer (*bailaor*), the guitarist will insert *falsetas* during pauses in the artist's performance.

PALMAS The rhythmic clapping which marks the *compás* (*q.v.*) in many flamenco performances. Palmas are taken very seriously, with some artists specializing in them. Get them wrong and at best you'll be made very aware of your lowly position in the hierarchy. There are two basic styles: *sonoras*, in which the fingers of one hand strike the palm of the other, creating a clean, sharp sound; and *sordas*, in which the palms of both hands are "hollowed" and strike together, making a softer sound that doesn't upstage the voice of the *cantaor*, or the *falseta* being played.

PALO The word used to describe the different styles or musical structures within flamenco, e.g. *bulerías, tangos, alegrías*, etc. Each *palo* has its distinct feeling, deriving from the rhythm, chord structure, and kinds of lyrics associated with the piece. For a guitarist there are, in a manner of speaking, fewer *palos*, as some differ from one another mainly because of changes in

ANTONIO FONCUBIERTA PHOTO

the dance or song alone. For example, a guitarist's performance of a *cantiña* would be almost identical to that for an *alegría*.

A PALO SECO Song performed without any guitar accompaniment. Commonly the *tonás* and the *martinete*, which is sung with the rhythmic accompaniment of a hammer on an anvil, a reference to the traditional occupation of many Gypsies in the past.

RASGUEADO Guitar strumming technique particularly associated with flamenco (though also in some classical), in which—usually—all the strings are made to vibrate in a rapid movement of the hand, opening the fingers almost like a fan and striking one after the other with the nails. There are variations, and a guitarist will often stick with the one that works best for him or her. The *rasgueado* is one of the first and most basic techniques that a would-be *tocaor* (*q.v.*) learns.

TABLAO A flamenco performance venue, often a bar or restaurant. *Tablaos* came into existence in the 1950s, when the tourist industry began to take off in Spain, replacing the *cafés cantantes* of the past. Well known *tablaos* include Casa Patas, Corral de la Morería, Café de Chinitas, and Las Carboneras—all in Madrid.

TOCAOR Readers of this column will be familiar with this term, as it is the word generally used to describe a flamenco guitar player. The word *guitarrista* also exists in Spanish, and can be used in a flamenco context. The difference between the two is that a *tocaor* is generally viewed as both a composer as well as a performer.

ZAPATEADO From *zapato*, meaning "shoe." The *zapateado* is an important element of the dance in which the *bailaor* or *bailaora* shows off their footwork skills, creating complex percussive rhythms in a growing crescendo, often producing one of the most emotionally intense moments of the performance. The guitarist will commonly remain silent for most of this section, coming in towards the end, as the *palo* moves towards its finale.

The first half of this glossary appeared in the Fall 2016 issue.

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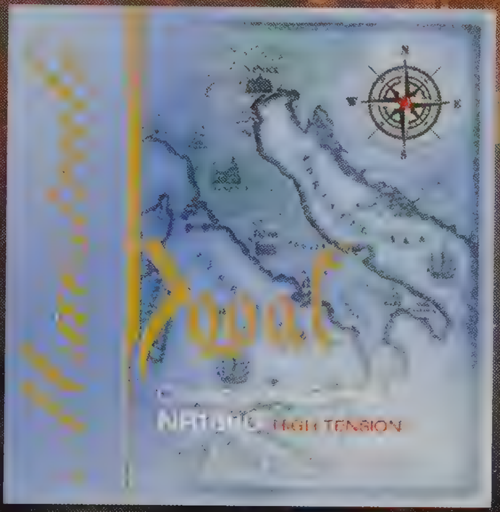

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LETTER FROM JAPAN

Performing at Suntory Hall

A TASTE OF SPAIN IN JAPAN

A Tour Report from the Pablo Sáinz Villegas/ National Orchestra of Spain summer tour of Japan

by Pablo Sáinz Villegas

August 1, 2016

Querido amigo,

Today is the last day of my summer tour through Japan with the National Orchestra of Spain. I am thrilled to share some thoughts about these last 20 magical days and the many different emotions that have passed through me as fast as the bullet trains we took every morning to get to the next concert. It feels almost like a hazy, continuous dream, overflowing with impressions of the beautiful countryside we streaked by, the concerts we played every evening, the many fine hotels we stayed at, and the thousands of people in every hall we were able to touch through the music of our Spanish culture—so much linked in the public mind to the beloved Spanish guitar.

The tour was a celebration of my latest CD with the National Orchestra of Spain and admired maestro Juanjo Mena—*Conciertos de Joaquín Rodrigo*, featuring the three solo guitar concerti by Rodrigo—and also part of the worldwide celebration of last year's 75th anniversary of Rodrigo's treasured *Concierto de Aranjuez*, which premiered in Barcelona in 1940.

After a very long, but excitement- and anticipation-filled flight, our tour launched with the first concert in the city of Morioka, far to the north of Tokyo on the main island (Honshu), and from there our grand group of 82 musicians (plus their instruments!) traveled all around the country to the cities of Aomori, Tokyo, Niigata, Utsonomiya, Kyoto, Kagoshima (near the tip of the southernmost Kyushu island), and finally to Yamaguchi to end the tour on July 31.

Since I usually travel as a soloist who often plays with local orchestras in the cities I visit, the energy of traveling with such a large group throughout a country was unique and incredibly fun. But these were (or mainly) Spaniards, too, all of us in a new land, and mostly around the same

AKITOSHI HIGASHI PHOTO

LEFT: Backstage at Suntory Hall.

BELOW: Signing autographs.

AKITOSHI HIGASHI PHOTO

age, so making new friends was easy, and the friendships that were already there deepened. They are a formidable group of people who truly love what they do.

It wasn't always easy getting about in such a large group. One of my favorite (though scary) moments was when we all had to run quite fast at a train station to catch the next bullet train, or we would miss that night's concert. I wish I had caught that on video! I am sure we left a mark on all the restaurants we dined in around the halls, since considering the time restraints we faced in our day's itinerary, we would all have dinner at the same time, so we'd overflow all the small local joints close by. Large groups of us would also go out after most concerts to visit karaoke bars, where we would unwind with some sake and sing together—often comically, as many of us musicians are not well-suited for singing.

The tour program was all Spanish music, designed to give a palpable taste of our homeland to Japanese audiences. We opened with lively music by Joaquín Turina, followed by the *Aranjuez* concerto, and then wrapped up the evening with the spirited music of our great composer Manuel de Falla. By this point, I have played the *Aranjuez* close to 200 times all around the world. It's a piece that has become part of me, and as I close my eyes on stage, as I always do when playing, I can perfectly visualize the piece in its entirety in a three-dimensional perspective I've created, as if it were a sculpture, and I intricately know every single inch of it. Even so, I am amazed at how different the piece still feels every time I play it. Somehow, when I'm playing it, I am able to detach my mind from the music enough that I can really enjoy the small, infinite variables around me—the different orchestras, conductors and halls, and, of course, the audiences. It's a feeling unlike any other I experience in playing music, so I'm always eager to enjoy it.

I greatly admire Japanese culture, and as I stepped on every new stage with my guitar, I did it praising and honoring the values and morals of an ancient culture that still shapes daily life in much of Japan, despite the country's firm embrace of avant-garde modernity. To me, each concert we played felt like a sacred musical offering, a ritual comparable in a way to a Japanese tea ceremony, the art or archery, or the delicate craft of calligraphy.

Our concert in Kyoto was particularly emotional. Spanish music often triggers fire and unbridled passion in listeners, but I will never forget noticing—as did some of my colleagues in the orchestra—several people in the audience crying during our performance, they were so moved. For me, there is not much more to ask for in music than to achieve that.

As you can imagine, too, playing my debut at the magnificent Suntory Hall in Tokyo was also special for me. This enormous hall felt like an intimate and cozy temple that night—it has some of the finest acoustics I've ever experienced. In fact, all of the venues we played in during the tour had stunning acoustics, excellent for both performers and audience. This gave me a tremendous feeling of freedom and confidence at these concerts, as I was playing without amplification.

Lastly, one of my favorite parts of the tour was the opportunity to meet so many people after each performance. The lines were long and I would spend up to an hour taking pictures, signing CDs, and sharing moments with Japanese audience members of all ages—and mostly without any words, since it was incredibly rare that anyone spoke English or Spanish. The music, of course, requires no language. And in the end, the music belongs to the audience and everything I do is for them.

I'm happy to report that Japan loves guitar, and I love Japan. I look forward to a lifelong relationship with this magnificent country and culture.

Hasta pronto amigo. Un abrazo,

Pablo

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Napoléon Coste

THE ESSENCE OF ROMANTICISM

Musician, teacher, and musicologist Ari van Vliet makes his case for the greatness of 19th-century French guitarist Napoléon Coste

by Blair Jackson

"Why did the music of Napoléon Coste disappear from the concert stage for a century?" Ari van Vliet, the author of the recent definitive work on the great French guitarist/composer (1805–1883) asks rhetorically as we sit in an empty performance space across from the Denver concert hall where the semi-finals of this year's Guitar Foundation of America competition are taking place. "Even today, you don't see much Coste in these programs at GFA—though in 1978, there was an obligatory piece from Coste in the GFA competition," he adds, sounding possessively proud. "I think a lot of it is the presumed difficulty of the music and the virtuosity required. But guitarists who don't know his music beyond a couple of pieces are missing some very interesting and excellent music."

Van Vliet has made the long trip to Denver from his native Holland to give a lecture titled "The Life of Napoléon Coste: The Revelation of a Great Romantic Composer and Guitarist." He is spreading the word about the under-appreciated composer, while at the same time doing a little promotion for his impressive two-volume tome, *Napoléon Coste: Composer and Guitarist in the Musical Life of 19th-century Paris*. Written as van Vliet's doctoral dissertation at the University of Utrecht, this definitive work on Coste includes a detailed, heavily illustrated biography, extensive analysis of 45 of his works for solo guitar, and a thematic catalogue of every known work by the composer. The set also includes a CD (available separately) of van Vliet playing a selection of some of Coste's finest pieces, including one previously unrecorded work, the *Fantasie symphonique*.

While van Vliet is correct in stating that Coste is relatively unrepresented at recitals these days—especially compared to fellow Romantic Johann Kaspar Mertz (1806–1856)—Coste hardly qualifies as an unknown, as a quick perusal of YouTube performances—numbering in the hundreds—of a wide selection of his guitar works shows. His pieces are played and recorded—Naxos has released five volumes of Coste's guitar music, and various pieces have shown up on dozens of mixed-recital CDs and Romantic music compilations.

But not very much was known about Coste and his music, which is the main reason van Vliet decided to take him on as a subject for his dissertation. Van Vliet was already a professional classical guitarist, who also played vihuela and Baroque guitar, well-versed in the works of Fernando Sor and composers up into the modern period, "but when I had a musicological urge to do something, I learned that the history of the guitar and biographies of composers are quite well-done until the end of the classical period. [Mauro] Giuliani, Sor—all of them have biographies. Mertz and Zani de Ferranti have biographies. With Coste I thought, 'I can fill a void.' I didn't want to double other people's work.

"Then I found out why there wasn't a

Biography
Napoléon Coste:
Composer and Guitarist
in the Musical Life
of 19th-century Paris
Ari van Vliet
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Ari van Vliet

Coste biography," he adds with a smile. "It was very, very hard to find things that had not been found. For instance, there was always the question about some Dutch places he wrote compositions about, like the Zuiderzee and Delfzijl [a bay and city, respectively, that are titles of two parts Coste's 1852 *Souvenirs: Sept morceaux épisodiques*]—why did he do that? There must be a biographical reason why he went there. But when? And why? I knew his father was in the army and foresaw a military career for his son, so I went to the military archives in Paris, in the Chateau de Vincennes, and looked through his father's military records. Paging though documents, I found one where in one line his father tells about being up [in Holland] with his eight-year-old son, which was Napoléon, of course. You must be very patient to do this kind of research, because often you are thinking, 'What am I supposed to be finding?'" Fortunately, the Dutch-speaking van Vliet is fluent in French, so he was able to read period documents and letters. However, as important as it was to the author to unearth the minutiae of Coste's biography, he was equally interested in "linking him to his environment—the people, the places, other musicians and composers of the time."

Van Vliet says he first started investigating Coste in 2002, "collecting all the literature from everyone who had ever written a word about Coste. Things got more serious five years later in 2007; then I started to write," working during his free time toward what would become his all-encompassing dissertation, which led to his PhD being awarded last year. Along the way, too, van Vliet collected all of Coste's known guitar works, did a musicological analysis of most of his solo works, and learned to play them all.

In the most famous photograph of Coste, the composer stands behind several unusual guitars, including a heptachord (seven-string) Coste commissioned from noted luthier René Lacôte, and an 11-string arch-cittern. So I asked van Vliet if Coste wrote specifically for those sorts of instruments. "I did not uncover any work of Coste's which is impossible to play on a six-string or a heptachord," he says. "There are five or six pieces for the heptachord which sometimes you can play with scordatura, but a piece like *Fantasie symphonique* needs the extra [string]." Van Vliet owns a copy of Coste's Lacôte heptachord made by Bernhard Kresse and used it to make his recording of the piece.

In the end, van Vliet says that Coste is important because hw represents "the essence of Romanticism," further explaining in the precis for his GFA lecture: "It was Coste who took the musical foundations of classical Sor, Giuliani, and Aguado to a higher level... Analysis of his music shows specific musical characteristics that resemble those of his great Romantic contemporaries. His use of altered chords and dissonance can be related to that of Liszt, his harmonic progressions to those of Berlioz, and his harmonic freedom to that of Chopin."

In our interview, van Vliet continued along that train of thought: "Every composer has one-star, two-star, and three-star pieces. In Coste's late years he had financial troubles and had to sell more pieces, so he wrote easier, more accessible pieces. Nevertheless, there are three-star pieces in his late years, too." That's what makes Coste's entire oeuvre worth examining, and in his book, van Vliet makes a strong case for his assertion that Coste is perhaps the most important of all Romantic composers for the guitar. **CG**

Kathrin Hauser [illegible]
[illegible]

GORAN GAJANIN PHOTO

FRETWORK

KATHRIN HAUSER

The next generation for a guitar dynasty

by Kathleen A. Bergeron

Any list of great guitar luthiers will have the name Hauser at, or near, the very top. The Hauser musical dynasty, now centered in the town of Reisbach, in German Bavaria, began in the late 19th century with Joseph Hauser, a composer, zither player, and maker of a variety of musical instruments. His son, Hermann, decided to focus the work on instrument construction. As was common in that time, he built not only guitars, but also violins, zithers, lutes, and viols. Apparently, his earliest guitars were similar to the small French- or Italian-made instruments popular in the 1800s.

Things changed in 1913, when the Spanish guitar virtuoso Miguel Llobet was invited by the Guitar Association of Munich to perform in concert. Hermann Hauser I, who played the smaller terz guitar in the then-famous Munich Guitar Quartet, met Llobet there, and the two men soon became friends. The Spanish guitarist realized that Hauser was not only a guitar player but an outstanding guitar builder, as well. The two held deep discussions on instrument construction. At that time, Spanish guitar construction had not been widely publicized, but, providentially, Llobet had brought his Antonio de Torres-made guitar with him to Munich. Hauser was able to closely study the construction techniques used by Torres and incorporate many of them into his own efforts. He built several Spanish-style guitars for his friend Llobet.

A little over a decade later, the process was repeated, but this time, it was Andrés Segovia that the Munich Guitar Union invited to play. Llobet was there as well—in fact there is a marvelous photograph of the group in Munich, about two dozen of them, gathered there in 1924. Everyone is standing except for the two guitarists, Llobet and Segovia, who sit in chairs in front. And two rows back, just over their shoulders, stands Hermann Hauser I.

By this time, the basic design and construction concept of the Hauser guitar had been completed, based on the Torres system. Segovia had heard and seen Llobet's Hauser-built guitars and was interested in obtaining one for himself. He had brought his Santos Hernandez-built Ramirez guitar with him to Munich, so he was able to show the luthier the aspects he required. It is important to note that these were not to be major changes to the Hauser design; rather they were what might be called tweaks or minor adjustments. And, just as today one can order a Hauser guitar with specific customized adjustments to fit the customer's personal needs, Herman Hauser I worked patiently with Segovia for several years, making various modifications to the instruments. Finally, in 1937, the builder handed the Spaniard an instrument which Segovia declared "the greatest guitar of our epoch." That instrument, which Segovia played for decades, now sits in New York's Metropolitan Museum of Art.

Over the decades, Hauser went on to build many other fine guitars, of course, often designing them to fit specific qualities desired by the customer, just as Segovia had done.

In 1952, Hermann Hauser I died. Fortunately, the guitar world did not lose that genius for guitar-building, for he had taught his son and grandson the subtle aspects of creating fine guitars, and the Hauser high standard of excellence continued. In fact, Hermann Hauser II was born 13 years before his father met Segovia, so his son grew up knowing the maestro. He started working with his father in the same workshop in 1926, so they had many years of working together. And the situation was similar with the grandson, Hermann Hauser III. Today, under the direction of the grandson, instruments bearing the Hauser name command costs in five figures and are the choice of great guitarists the world over.

And the dynasty continues. A younger Hauser is already crafting fine instruments and receiving excellent reviews from the classical guitar world. Clearly, though, the next generation is a bit different from the preceding ones. The most obvious difference is that this next generation, Kathrin Hauser, is female.

Less obvious, though, is the fact that, before she settled in as a luthier in her father's shop, she sought out an education in business administration and spent time in the business world. So not only does Hauser Guitars have a technique for building guitars by hand, perfected over many, many years, it also has, through this new generation, acquired knowledge of the latest in business technologies, practices, and principles. Put another way: You can order a handmade instrument crafted by artisans using ancient hand tools, and you can do it via Skype, FaceTime, or some other hi-tech approach.

Kathrin was kind enough to take time off from work in the Hauser shop in Reisbach, to answer a few questions about her unique position in the world of classical guitar luthiers.

CLASSICAL GUITAR: How long have you making guitars?

KATHRIN HAUSER: I started as a trainee in the 2005, and in 2007 I completed my exam in guitar-building. I built my first guitar in 2006, and I was invited to Tokyo to present that first guitar. It was not easy to create an instrument that had to be as good as my father's, grandfather's, or great-grandfather's guitars.

If you have a dynasty behind you, it's very hard to keep such a high standard, because the guitarists and guitar lovers expect this from you. But my father showed me how to do it, and I was so grateful to have such a great master guitar-builder to teach me.

When I presented that first guitar in Japan, the guitar players were so fascinated they published a large article about me in the biggest guitar magazine in Japan. This made me very proud. If you've made your first instrument and get such wonderful feedback, it spurs you to continue.

CG: How many guitars have you made, either by yourself or with your father?

HAUSER: At the moment, I have created 33 instruments under my own production, and they've gone all over the world. I am also assistant to my father, so I've worked on quite a few others.

CG: Have you made any instruments other than the typical classical Spanish-style guitar?

HAUSER: Because I am working in the traditional methods and designs, I get orders only for classical guitars. But my father and I are keen to experiment. For example, we have also come up with some new creations, other than the strictly classical guitar, but we have not had the time to develop another line of guitar, outside of the traditional classical type.

CG: I understand that you studied business in college and went to work somewhere else for a while. Has that experience helped you in the guitar-making business?

HAUSER: After I finished public school, I pursued an education in business administration, since I was still too young to go alone to the guitar-making school. Here in Germany, we have a dual system, and if you are focusing your education in a particular area, you have to work in one company and then you also have to go to school for the theory. So after I completed public school, my family and I decided that at first I would study business administration because this would eventually help me in leading the family business.

Once I finished school, I decided to get some practical [business] experience. But on the weekends, I was in the workshop, learning to work with the tools, which I enjoyed a lot. Now, as I've gotten older, I am focusing on building guitars, just as I wanted to do when I was a child.

CG: How do you acquire the various woods for guitars? Do you order from a supplier? I read somewhere about either your father or his father going out to the forest and selecting them by hand. Is that still done today?

HAUSER: We are very lucky to have a wonderful wood storage system that my great-grandfather, grandfather, and father created. We can use very old wood—it can be more than 100 years old. Our philosophy is, when we take one set of old wood from the storage of my ancestors, we buy two sets to replace it and keep in storage.

GORAN GAJANIN PHOTO

So maybe in the future, if the dynasty continues, they will also be able to use very old wood.

It is true that my father and grandfather would go out to the forest and select the particular tree that they wanted to use for the instruments. And my father is teaching me how to do the same thing.

CG: Of course, you also use wood from other parts of the world. Are you having difficulties finding the necessary kinds of wood?

For example, Brazilian rosewood is becoming more expensive and rare. Are there substitute woods that you have found to be good?

HAUSER: Yes, Brazilian rosewood is becoming more and more expensive and rare, but there are many other woods that can be used for the classical guitar. The sides and the backs can be made of Madagascar rosewood, East-Indian rosewood, birds-eye maple, regular maple, and so forth. These alternative kinds of wood are also very beautiful, and at the moment it is not necessary to have a CITES [Convention on International Trade in Endangered Species] permit for those. I very much love, for example, birds-eye maple, East-Indian rosewood, and a combination of Brazilian rosewood and Madagascar rosewood. With the different kinds of wood, you can also shape the tone. But we are always making experiments with different kinds of wood and have had great results with that. Amazonas rosewood is very nice, too, and amaranth/purple wood is also special; both woods for side and back sound very nice.

CG: How does a person go about ordering a guitar from Hauser? Do they come to your shop and listen to instruments there?

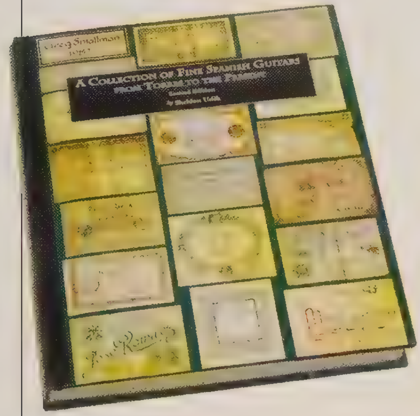
HAUSER: There are a lot of ways to order a guitar. You can visit us here in our workshop. We have some sample instruments that can be played to find out what characteristics the client prefers. They can also select the actual wood and have it reserved for creating the guitar. Each guitar is unique and handmade. Also, it is possible to order in the modern way, via e-mail and we can also talk online through skype. With all the new media, it is very easy. You can find also Hauser guitars through our main distributors in Europe, Asia, and the US. They are always in contact with us for the selection of the wood, sound, and so forth that the customer is looking for.

CG: How many employees work at the Hauser shop?

HAUSER: We have a small family business. Everybody in our family is included in the workshop.

CG: When you build a guitar, do you use a formula for building an instrument to sound like another Hauser guitar? For

A Collection Of Fine Spanish Guitars
From Torres To The Present - Second Edition
— By Sheldon Urlik —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example, do you build a guitar to sound like the 1937 Hauser that Segovia played? Do many customers request such a guitar?

HAUSER: All our instruments are created uniquely for our clients. We build each instrument specifically how the guitar player wishes. So, if someone wishes to have a guitar that plays like the 1937 Hauser that Andrés Segovia played, we can make that.

CG: What is the typical workday like for you?

HAUSER: Our working time is from 7:30 in the morning until 12:00, and then from 1:00 in the afternoon until 5:30. But normally, the day goes later into the evening because we have to do the paperwork in the office after our daily work in the workshop.

CG: Do you work on one guitar at a time, or do you have several projects going on at the same time?

HAUSER: We work like the farmer: In the autumn, we select and prepare the wood for the next generation of guitars. In the winter, we create the guitar bodies. And in the spring and summertime, we work on the finishing. So we are working on several instruments in parallel.

CG: Regarding tools: Do you use any electrically powered tools, or do you use the same kind of tools that Joseph and Hermann Hauser I used? Do you use any of the very same instruments they used?

HAUSER: Yes, we are still using the tools of Joseph, Hermann Hauser I and Hermann Hauser II. The tools are very good, and we make a point of taking very good care of them. We might try out some new tools, but we always find that the old ones, for us, are the best. Sometimes we may have to buy a new tool, but they just don't handle in the same manner as the old ones. We are very proud that we can use these old tools. And we also sometimes make our own tools for specific needs.

For cutting the big pieces of wood, we use an old band saw made in 1905 and was also used by Hermann Hauser I.

CG: Do you have the opportunity to study what other luthiers are doing as far as guitar construction? Do you care what others are doing, or do you prefer to continue making guitars in the same way they have been made by your father, grandfather, and great-grandfather?

HAUSER: I prefer making guitars in the same way as my father, grandfather and great-grandfather. I am convinced that working this way gives excellent results and I can stand behind these guitars with my name. Through the further development of the guitar from Hermann Hauser I, the Hauser guitar is the most copied classical guitar in the world.

CG: Do you play guitar? If you do, what kind of music do you like to play?

HAUSER: I play the guitar a little bit, but I am not a big concert guitarist. I regret so much that I have not enough time to study the guitar more professionally. I like all the Spanish and classical music.

CG: Do you have any brothers or sisters? Other relatives who work in the guitar business?

HAUSER: I have one younger sister named Franziska, but at the moment she is not making instruments. However, she is very interested in it and when she has some free time she is always with us in the workshop. She said that one day she would like to make a guitar, with instruction from my father and me.

CG: Is there another generation of Hausers coming…perhaps a Hermann Hauser IV?

HAUSER: Since November 2015 there is a new generation of Hauser. It is a girl. She is always visiting us in the workshop and she loves to touch the wood, touch the strings of the guitar, and listen guitar music. So we are hoping that she will follow in our steps. Who knows! **CG**

SEARCHING

DAVID STAROBIN HAS BEEN A TIRELESS ADVOCATE FOR CONTEMPORARY COMPOSERS (AND NOT JUST OF GUITAR MUSIC)

BY GIACOMO FIORE

Although contemporary musicians are often used to honing different skills, David Starobin might well be the musical equivalent of a decathlete. The New York-based guitarist's activities include solo, chamber, and orchestral performances; conducting; teaching at the Manhattan School of Music and the Curtis Institute in Philadelphia; serving as artistic director for the Grammy-winning label and artist management group Bridge Records (which he founded); composing; prose writing; documentary work; and, most recently, writing the libretto for *The Thirteenth Child,* the latest opera from Danish composer Poul Ruders.

Starobin is perhaps best known for his long and fruitful association with composers such as Ruders, Mario Davidovsky, Paul Lansky, Elliott Carter, Milton Babbitt, and countless others, presenting hundreds of new compositions for and with guitar over the past four decades. Many of these works have been recorded by Starobin for his ongoing series, *New Music with Guitar*, now on its tenth volume. That disc contains chamber works by William Bland, Paul Chihara, Gregg Smith, Michael Starobin (the guitarist's brother and a renowned Broadway composer and orchestrator), as well as "Oh Mother," an aria excerpt from Ruders' *The Thirteenth Child.*

We touched base with David Starobin in the midst of his August 2016 appearances at the Santa Fe Chamber Music Festival, where he displayed his trademark versatility by presenting chamber and vocal music ranging from Thomas Campion and Boccherini to Mauro Giuliani and Ruders.

CLASSICAL GUITAR: How do you manage the multi-faceted nature of your professional life?

DAVID STAROBIN: I've tried to be a searching musician, and I'm probably my own worst critic. I've been exceptionally fortunate to work with an army of excellent performers and composers who have made it possible for me to continue learning. I hope that the urge to grow is the thread that binds all of the occupations you mention. My life partner, Becky Starobin, is my "enabler." We've somehow melded business and art with our family life. When things are going well, the different occupations run together pretty seamlessly.

CG: What does your practice regimen look like at this stage in your career?

STAROBIN: I'll be 65 in September, and have a pile of new scores to learn—many more than I'll be able to squeeze into this lifetime. Most of my guitar work focuses on learning, performing, and recording those works, be they new pieces or neglected music from the past. This is basically what I've always done and hope to keep doing.

These days I don't have a true practice regimen, due to the somewhat sporadic nature of my work with the guitar. This past season I ended up conducting more concerts than I played on guitar, and I'm teaching more than ever. If I'm not performing or recording, I try to do daily calisthenics, both off and on the guitar. I focus on the joints of both hands and also employ exercises I've developed to reduce left-hand thumb pressure. Some of the exercises date back to work with my teacher, Aaron Shearer. All of this changes when I'm preparing for concerts. Then the technical work becomes secondary.

MUSICIAN

CG: I often associate you with the Southwell "A"-style guitar and with your frequent performances on historic instruments.

STAROBIN: The guitars I play break down into two categories: Viennese-style and Spanish-style. The Viennese instruments are generally the most practical for the music I play and the technique I employ. I prefer them for 19th century music as well as for more modern music. The Viennese guitars feature an ultra-slender neck, higher tessitura—they have "c" frets and, often, "d" frets—and most importantly, adjustable action. For early 19th century music, I've played on a Stauffer and Stauffer copies by British builder Gary Southwell. I've also done a lot of playing on Viennese-style guitars made by Hermann Hauser in the 1920s and 1930s. For modern music, I play Southwell's "A" models, which have a cutaway, saddle transducer, and adjustable action.

CG: Please tell us about why you prefer adjustable action.

STAROBIN: Being able to adjust the guitar's action enables you to serve the music in a deeper way. If I'm playing a left-hand-heavy piece, such as Giulio Regondi's *Etude No. 2*—a piece that moves through a handful of keys, including C-sharp major—I damn well don't want the same [higher] action that I'd want for a largely open-stringed piece, like Giuliani's Op. 15 Sonata.

For modern pieces, like the Ruders Second Concerto, this type of instrument is almost a necessity. With its cutaway and adjustable action, playing fast above the 12th fret becomes a pleasure instead of a struggle. If I'm playing standard repertoire where a normal action is preferable, the action adjustment is instantaneous.

Hans Werner Henze

Tania León

Toru Takemitsu

COMPOSERS GALLERY FOR 'NEW MUSIC WITH GUITAR'

Over the course of ten volumes since 1981, David Starobin's *New Music with Guitar* series has championed the work of many contemporary composers on pieces that usually (but not always) feature Starobin on guitar, often in conjunction with other musicians (and singers). The complete NMWG catalog is available from Starobin's Bridge Records website: bridgerecords.com.

Herewith, the composers represented on each release:

***Vol. 1–3*: Stephen Sondheim, Elliott Carter, Toru Takemitsu, Hans Werner Henze, John Anthony Lennon, Barbara Kolb, William Bland, Milton Babbitt**

***Vol. 4:* Robert Saxton, Humphrey Searle, Kolb, Tod Machover, Michael Starobin, Ronald Roxbury**

***Vol. 5*: Mel Powell, Babbitt, J.A. Lennon, Mario Davidovsky, Roger Reynolds, Tom Flaherty**

***Vol. 6*: Carter, George Crumb, David Liptak, Gunther Schuller, M. Starobin, Melinda Wagner, Richard Wernick**

***Vol. 7*: Bland, Poal Ruders, Tania León, D. Starobin, Lansky**

***Vol. 8*: D. Starobin, Lansky, Ruders, Crumb**

***Vol. 9*: Wernick, Ruders, Lansky**

***Vol. 10*: M. Starobin, Gregg Smith, Paul Chihara, Ruders, Bland**

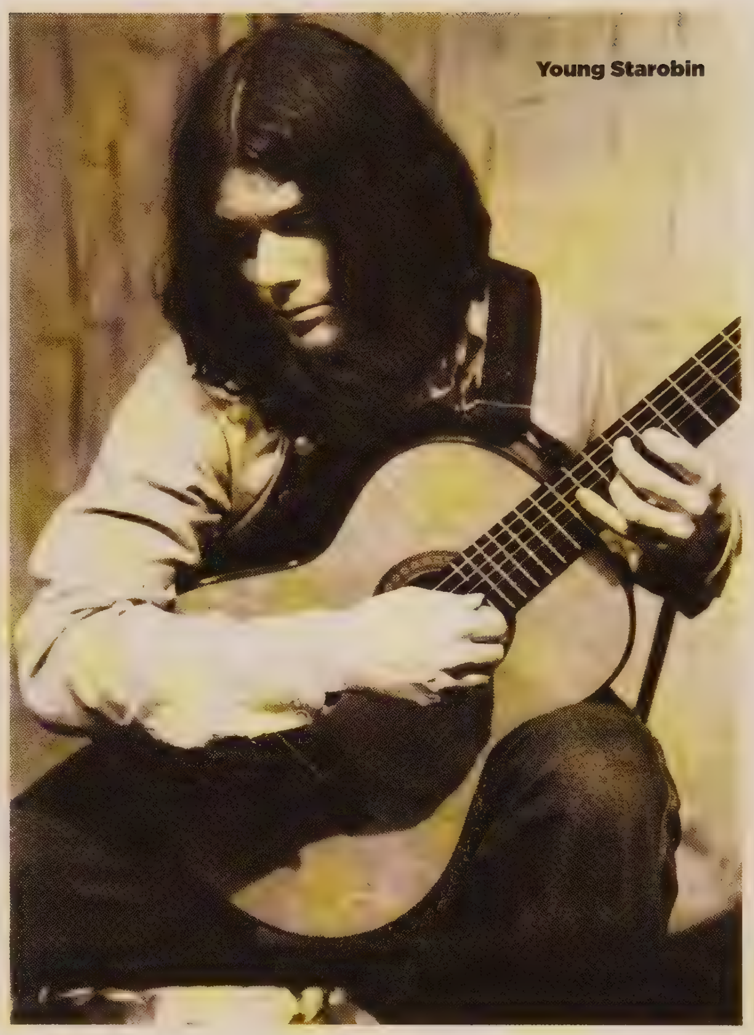
CG: Which Spanish-style guitars have you played?

STAROBIN: I've owned and performed on instruments by Manuel Velazquez, José Ramirez, Daniel Friedrich, Thomas Humphrey, Hauser I and Hauser II, Steven Walter, and Richard Bruné. I still play my Bruné and Walter—a Humphrey Millennium model—frequently.

CG: You are one of those relatively rare guitarists whose musical world doesn't stop with playing the guitar. I'm thinking of the instrumental, symphonic, and opera recordings you have produced for Bridge Records. The guitar world can feel a bit insular; how does one "get out more?"

STAROBIN: The answer is: "go in less." Compared to the larger world of music, the guitar scene, as it stands today, is pretty self-limiting. We need innovators more than we need practitioners. I sometimes counsel students to drive their talent towards the unknown. Experiment in areas that presently seem foreign. Plan to play pieces that have not yet been written. Only a few are willing to take such a perilous leap.

CG: What is the "state of the instrument," from your perspective? Where does the guitar go from here?


Young Starobin

STAROBIN: Now, finally, we're blessed with a large body of music of distinctive quality and variety. It has taken a while for it to accumulate, and we've been shamefully inattentive to its development, but after two-and-a-quarter centuries, we have a sizable starting point for serious guitarists of the future. Yes, the six-string instrument's early history from the 1790s on is still coming into focus, but today's historians and publishers have made major strides in our awareness of the riches of the instrument's past.

As far as the "state of the instrument" from my perspective, the guitar world will have "grown up" when we have a dozen good recordings of major works such as [Czech composer Wendell Thomas] Matiegka's eleven extant sonatas.

CG: I'm particularly interested in the development of the electric guitar as a "concert instrument." What's your take on the relationship between the classical and electric "cousins"?

STAROBIN: I started on classical guitar at age seven. My first work with electric was between ages 11 and 14, playing in a rock band. Later, I freelanced in New York City, including a lot of work on electric. I'm sure I played all of Lukas Foss' many electric guitar parts, and remember playing with him at the Bottom Line [NYC nightclub]. But rock clubs weren't a typical venue for my electric guitar playing.

Mostly I played electric parts with the New York Philharmonic and Brooklyn Philharmonic.

My favorite work with electric guitar came as a teacher. For a year, the wonderful Dutch electric guitar player, Wiek Hijmans, came to Manhattan School of Music to work with me. We spent the year devising ways to adapt classical right-hand techniques to the electric repertoire. Wiek had already inspired a substantial number of composers to write for the instrument, so we had an excellent framework around which to develop and build possibilities.

As far as the electric guitar as a concert instrument goes, I don't feel there's anything other than some leftover conservative prejudice holding it back. The instrument has extraordinary possibilities and a growing number of excellent composers writing for it.

CG: I understand you've just premiered a new piece for oboe and guitar by Danish composer Poul Ruders. Would you tell us more about your longtime relationship with Poul, and introduce us to the new piece?

STAROBIN: Poul Ruders has been writing music for the guitar for more than 40 years—first, for the Danish guitarist Erling Møldrup, and then, during the past 30 years, for me. I regard Ruders as one of our greatest living composers. He's best known for his operas and symphonic music, but he's composed guitar solos, chamber music, and two very fine guitar concertos. For those looking for an introduction to his guitar music, I recommend his second guitar concerto, *Paganini Variations*. It's a brilliant piece, based on Paganini's 24th Caprice.

Two nights ago, in Santa Fe, I gave the first performance of Poul's latest piece with guitar. *Occam's Razor* for oboe and guitar is a suite of eight short pieces that create an interrelated continuity as they progress. The interconnected suite form is a favorite of Poul's. *Occam's Razor* has some very tricky rhythmic material, and I was fortunate to perform it with the New York Philharmonic's superb principal oboist, Liang Wang.

CG: You and Becky penned the libretto for Poul's latest opera, *The Thirteenth Child*. What was the process like? Do you think you will continue to write libretti?

STAROBIN: Becky initially wrote the scenario for the opera, basing it on a Brothers Grimm story. Then the two of us hammered out the libretto together. The libretto took about two years to complete. Then Poul composed and orchestrated the opera, which took another two years. Some of the work was exhilarating, and some of it was just plain hard labor with seemingly endless revision. I think Becky and I would do it again if the right story and composer came along, but I sense this may be a one-off in our lives.

CG: What are some of your next projects?

STAROBIN: In recent years, I've been delighted to concertize in a guitar duo with the Croatian guitarist Robert Belinic. We play standard repertoire, as well as contemporary pieces. I also have a few compositions I'd like to finish. My last completed piece was a song cycle for baritone and guitar based on Tchaikovsky's letters to members of his family. That was two years ago. I'm very happy with the way that piece turned out, and hold the hope that the muse may strike again. I don't think there's anything more satisfying than the process of creating something when it's going well! **CG**

> **'I sometimes counsel students to drive their talent towards the unknown. Experiment in areas that presently seem foreign. Plan to play pieces that have not yet been written. Only a few are willing to take such a perilous leap.'**
>
> **—DAVID STAROBIN**

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VIDA GUITAR QUARTET HAS SPECIALIZED IN BRITISH COMPOSERS AND MORE

BY OLLIE MCGHIE

L to R: Chris Stell, Mark Ashford, Mark Eden, Amanda Cook

LIVIN' LA VIDA LOCA

From a veranda outside Kings Place in London, you can look out over Regent's Canal. This stopping point, connecting the Paddington arm of the Grand Union Canal in the west to the Limehouse Basin in the east, is a tranquil spot where you can linger with a drink and listen to the music floating from the adjacent concert venue. It is here that I meet with the Vida Guitar Quartet, immediately following a rehearsal and prior to a special concert celebrating the relaunch of their latest album, *The Leaves Be Green*.

A first glance at the program for Vida's concert tonight indicates it is decidedly English. However, suspended between Vaughan Williams and Timothy Bowers is J. S. Bach's *Brandenburg Concerto No.3 in G major*, arranged by Vida's Mark Eden. It comes to light during our interview that the Germanic content in an otherwise all-English program is to be part of a future musical outing they have in mind. Eden, Mark Ashford, Amanda Cook, and Chris Stell are scheming ahead.

"The idea is that the next album is Bach-based," says Stell, "with maybe some Villa-Lobos and in collaboration with some other instruments like the saxophone. We have a new commission by Howard Skempton [b.1947]. We're going to ask him to base it around Bach. The album will be loosely based on Bach, but using the Brandenburg as our centrepiece."

"Basically the Bach in tonight's concert is transitioning this launch into our next project. It's a trailer for what's to come," adds Eden.

Tonight's concert at Kings Place is part of IGF's Guitar Summit festival. It is a celebratory launch featuring the new distributor, Launch Music International (LMI), for Vida's album *The Leaves Be Green*, which originally came out in autumn 2015.

Recorded by the inestimably talented engineer John Taylor in an English church in Hertfordshire, the album is quintessentially English from top to bottom. There are bold arrangements of Edward Elgar's *Pomp and Circumstance March No. 1* and Benjamin Britten's *Simple Symphony, Op. 4* interspersed with pastoral pieces such as Vaughan Williams' *English Folk Song Suite* and Peter Warlock's *Capriol Suite*.

"We like doing these big arrangements," explains Eden. "Before we compiled this album, there was certain British repertoire that we liked doing—Malcolm Arnold's *English Dances* on our previous album, *Rhapsody*, and the Britten. It made sense to bring the Britten together with Mark's arrangement of Vaughan Williams and Elgar. Throwing in the Warlock helped make a really well-rounded program of English music."

"We do these big works because we love the music, and you can do them with a quartet," Ashford adds.

"My favorite work on the album is the *English Folk Song Suite*," says Cook, the most recent member to join the quartet. She replaced Helen Sanderson about two years ago. "The *Suite* is full of very beautiful melodies and is exquisitely constructed. The way in which Vaughan Williams weaves the folk tunes throughout the work is so fresh and interesting. It translates onto the guitars perfectly."

The title of the album, *The Leaves Be Green*, comes from a piece called *Fantasy on an Old English Melody* (the second work on the CD) by Tim Bowers, who was Eden's and Stell's harmony professor at the Royal Academy of Music. The "Old English Melody" is a song by William Byrd written in the 16th century.

Eden notes, "We're not doing these big works as some sort of circus trick—to show this is something we can do. It's a challenge to see how we can translate the instrumentation for guitars—that's half the process. The Gershwin [*Rhapsody in Blue*, on Vida's *Rhapsody* CD] changed drastically in our instrumentation."

"The wacky arrangement on *The Leaves Be Green* is the Elgar," says Ashford. "It's a bit out there, and designed to stretch the possibilities on the four guitars."

"We use the range of colors in the tones of the guitar to try and emulate different instruments," adds Cook.

"Doing our own arrangements gives us a much better understanding of the original material, the musical score, the instrumentation, how the piece is composed,"

FELICITY INGRAM PHOTO

WHAT THEY PLAY

MARK EDEN plays a 2000 Christopher Dean guitar with a spruce top and Indian rosewood back and sides.

MARK ASHFORD: 2007 Christopher Dean with a spruce top and Brazilian rosewood back and sides.

AMANDA COOK: 2014 Bert Kwakkel Viscivorus, with a spruce top and Indian rosewood back and sides.

CHRIS STELL: 2012 Christopher Dean 7-string guitar with a spruce top and back and sides made from "jaguar's ear," a rare type of Brazilian rosewood sometimes called "ocelot's ear."

Vida is a D'Addario-sponsored group and uses that company's strings.

Eden says. "You get closer to the music and you get much more ownership. It's far better to do our own than buy one off the shelf and wonder why it's slightly bizarre."

Each member of the quartet has his or her own part, of course, but the orchestration mixes so well that it's almost impossible to tell who plays what, especially on the album. Usually, Eden plays the top part and Stell, playing a 7-string guitar, is on the lower register. "But sometimes we swap that around to keep things fresh," Eden says. "Our arrangements cross all the time. It's a unique way of arranging."

The four members of the quartet all pursue musical lives beyond Vida. Eden and Stell, who perform as the Eden-Stell Guitar Duo (and are the founders of Vida), were fresh back from the celebratory 25th Iserlohn Festival in Germany. "It was insane," Stell comments, "like three gigs a night—manic and fantastic at the same time!" Cook plays as a soloist and had recently finished a series of recitals in Scotland. Ashford is a soloist too, with recent concerts at Chichester and Rutland. With such busy lives juggling musical careers, you would think it would be difficult, if not impossible, for them all to collaborate, but they make it work.

They all live across the south of England in Surrey, Leicestershire, and Hampshire. As a result, any rehearsal time they need outside their tour or concert schedule takes place in a shed belonging to Gerald Garcia—guitarist, composer, and leader of the National Youth Guitar Ensemble (NYGE)—which is strategically positioned in Oxfordshire.

Vida is committed to outreach and educational work, too. This is usually in tandem with concerts they give, so before or after a concert they will play a small repertoire for local schools and discuss the performance, the music, and its history. Vida are artists-in-residents for Jackdaws Music Education Trust in Frome, in Somerset, England. "We do various projects for them as a quartet and as the Eden-Stell Guitar Duo," Stell says. "They also support our trips to the United States. We fly their baton when we're out there in America."

The quartet also does a lot of work in the US. "We have a really good agent," Ashford says. "We did a showcase event for an organization called Live On Stage. We got 15 minutes to play to a whole load of presenters [concert promoters]. The idea is that you get as many concerts as possible from that. We got a three-week tour out of it. The American audience seemed to love the English repertoire!" Vida is already booked in 2017 for concerts in the US including one in February at Cornell University in upstate New York, and for the popular Guitar Marathon at 92nd St. Y in New York City. In April 2017, they will also be playing at the 25th anniversary of the Long Island [NY] Guitar Festival.

Does Cook enjoy life on the road with Vida? "Touring with the guys is like going away with three big brothers, but without the annoying habits. It's great fun!" she says.

The end of 2016 also marks the group's ten-year anniversary. It was in Iserlohn a decade ago that Eden and Stell first had the idea for Vida, inspired by seeing the Los Angeles Guitar Quartet in action. The name Vida, which means "life" in Spanish, was taken from the famous Spanish dance "La Vida Breve" by Manuel de Falla (adapted from his opera of the same name). Vida will celebrate its anniversary milestone with the launch of their new CD, *Bachianas*, featuring the aforementioned *Brandenburg Concerto No. 3*, playing here on Regent's Canal, Kings Place, as part of IGF's festival in the autumn of 2017.

"Over the last decade we have all grown as players and have been able to work instinctively on arrangements that play to our individual strengths," Stell muses. "We have stretched the possibilities of our instrument both technically and artistically, bringing our passion for chamber music to life through a combined sense of purpose.

"Next year will see some exciting new commissions for guitar quartet, more concerts home and abroad, as well as another CD. The journey continues." **CG**

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THIBAUT GARCIA

DRAWS INSPIRATION FROM MANY CULTURES

BY BLAIR JACKSON

When 22-year-old French guitarist Thibaut Garcia strides onto the stage of the concert hall at Metropolitan State University in Denver, Colorado, for an afternoon recital at the Guitar Foundation of America's annual convention, he has a spring in his step and seems to be brimming with confidence. And when the first-prize winner of the 2015 GFA competition in Oklahoma City jumps right into late-Baroque composer Sylvius Leopold Weiss' six-movement *Sonata no. 29 in A minor* ("L'infidéle") for lute, beautifully negotiating the piece's many moods and tempos, it is clear that Garcia's self-assurance is well-placed. At the conclusion of the work, the nearly full hall explodes with enthusiastic applause.

As he traverses several similarly challenging, thoughtful, and thematically varied pieces over the next 45 minutes, a relaxed but focused Garcia continues to show why he has been widely hailed as one of the most promising young contemporary guitarists. *Aire Vasco*, by Spanish composer Antonio Jiménez Manjón (1866–1919; he was a major inspiration to Miguel Llobet) feels deep and expressive. He makes a change in the program to accommodate two of Llobet's charming *Canciones Populare Catalonas*—"El testament d'Amèlia" and "El noi de la Mare." Joaquín Rodrigo's darkly powerful homage to Manuel de Falla, *Invocación y Danza* (premiered by Alirio Diaz in 1961), can be daunting to even the best guitarists, with its bracing mixture of harmonics, big chords, tremolo passages, and contrasting traditional-Spanish and modern textures, but Garcia makes it all sound effortless.

The set's real tour de force, though, is the concluding suite by Astor Piazzolla, *Las 4 Estaciones Porteñas (The Four Seasons of Buenos Aires)*. Garcia elects to start with "Otoño Porteño" ("Autumn," listed third in the program) with its jumping *nuevo tango*–ish figure, and then proceeds with "Invierno" ("Winter"; it's the quietest and most balladic of the four), followed by "Primavera" ("Spring") and "Verano" ("Summer")—the last two clearly related in approach and sound to "Otoño." All four sections feature interesting rhythm and tempo shifts, as well as sonorous lyrical passages and contrasting moments of brooding intensity and/or sensuality. Garcia handles the piece's varying shades with great skill and sensitivity, and he is rewarded at the end with a thunderous standing ovation.

The following afternoon, Garcia and I meet in the concert hall's hospitality area, at the close of his day judging the juniors competition. I ask him how playing a concert at GFA compares to being in the competition the previous year. "Competitions always are difficult because even if you're enjoying yourself onstage, you're being judged," the young Frenchman replies. "Yesterday was much more comfortable for me. It was a great audience and I felt welcomed; I really enjoyed it!"

Garcia doesn't play as many competitions as some—"one or two a year, max"—choosing his spots carefully, based in part of the required repertoire and the amount of freedom that the contestants are allowed. Even in competitions, though, Garcia tries to "treat it like a performance. The first prize [at GFA] is something like 50 or 60 concerts [an extensive tour of the U.S. and Canada the following year, organized by GFA] so you must be a *concertiste*. And you don't become a *concertiste* the day after your first prize; you should be one *before* it.

"I don't change the way I play for the judges," he continues. "I believe that if I'm convinced by what I do, other people will be convinced, too. If I do things just to make the judges like me, but I'm not convinced, it won't work. I want the jury and the public to like me for what I am. I always try to play natural.

"Juries are very complicated to understand. I've participated in three juries and each time it's been a different experience. But one thing I've seen is that the man or woman who has some personality and gives us that—that's interesting. That is what we're looking for. Not just for someone who doesn't make any mistakes. Of course you must play well, but we want someone who does something convincing and is musical."

Garcia grew up in Toulouse, in southwestern France, the son of a French mother and a father with a Spanish heritage. "My father played the guitar as an amateur, and my mother loved music, too," Garcia says. "My father is passionate about the guitar and he loved Julian Bream, Presti-Lagoya, and John Williams, so before playing the guitar, I heard recordings. I liked them very much and I loved hearing my father play—he would play [Isaac Albéniz's] *Asturias*, [Agustín Barrios'] *La Catedral*, Villa-Lobos.

So I asked them to teach me but they couldn't because they didn't know how to teach, so finally I went to a little music school. I remember the first year, when the teacher gave me one little piece—two lines—I played the three, four, five lines after it. I liked to play on my own. No one told me, 'You must do this, you must do that.' I wanted to do things on my own.

"I remember the Pujol method; I made all the scales with each finger—this week it's *i m*, next week it's *m a*; it was a very traditional approach, but good. I played Gaspar Sanz music, Villa-Lobos; also very traditional. Later on, after I really discovered the big world of the guitar, I found new pieces. But I still like a lot of the old guitarists. Like [French guitar legend] Ida Presti—when you hear recordings of her when she was 13, she sounds like she was 40. It's awesome; it inspires me so much!"

Beginning at age seven, Garcia studied chamber music and classical guitar and by the time he was 16 he had migrated north to the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP), studying with Olivier Chassain and earning his Bachelor of Arts with honors. Soon after, he started entering major competitions, notching several victories in Spain, as well as ones in Germany and Romania. Much of Garcia's repertoire is Spanish or at least Spanish-influenced, yet he says, "I feel French totally, but there is something of Spain in me because of my father and also because Spain welcomed me even more than France at the beginning. My first concerts were in Spain, and I play there almost every year. But I don't think because you're from Spain or Spanish you play better Spanish music than other musicians do. Even where I'm from in France there is much Spanish influence. There's an expression: 'The bull of Spain put his horn in the south of France, in Toulouse.' A lot of Spanish [people] came to the south of France to escape [Spanish dictator] Franco, and there are flamenco festivals and some Spanish food."

Garcia's newly released CD, *Leyendas* ("Legends"), on Warner Classics' Erato imprint, consists entirely of Spanish and South American repertoire. Three of the pieces he played at the GFA concert—the Piazzolla, the Manjon, and the Rodrigo—are joined by a pair of classical-guitar repertoire warhorses—Albeniz's *Asturias* and Francisco Tárrega's *Recuerdos de la Alhambra*—and the less-played (but still popular) *Sevilla* by Tárrega and Falla's *Siete canciones populares españolas* (on which Garcia is joined by cellist Edgar Moreau, an Erato labelmate).

"I wanted the album to be full of energy, sun, emotion, and tenderness, exploring the repertoire that has nourished me from an early age," Garcia said in a publicity release about the album. "Most of the repertoire on the album evokes places in which I have travelled extensively—from Seville and Granada to Buenos Aires, by way of the Basque country and the Asturias. That enables me to bring a personal character to each piece, as if every page were part of my travel diary."

Thibaut Garcia is going to have a lot more travel destinations to put in that mental diary. At press time, beginning September 10 and going through the end of March 2017, he was scheduled to play around 50 concerts and 20 master classes in 22 states in the US, several Canadian provinces, and one-shots in Paris and Mexico along the way. And then?

"I'd like to do some more Bach," he tells me. "I'm thinking about doing *The Goldberg Variations* with two guitars. [Garcia sometimes plays in a duo with Antoine Mornière.] I'd like to do the Italian Concerto, the Six Suites for Cello, the six for keyboards. I love that music—cello, violin, harpsichord. There is so much to discover." And he is just at the beginning of his career. **CG**

WHAT HE PLAYS

Thibaut Garcia plays a German spruce and rosewood Especial model guitar made by Madrid luthier Paulino Bernabe II.

"His father made guitars for Narciso Yepes, including a 10-string, and for Alexandre Lagoya, and he is keeping the tradition," Garcia says. "I bought a guitar from him in 2009, and last year I met him in Sevilla. He told me that he liked how I play and he said he would make me a new guitar. So this one I'm playing now is a new Bernabe that I've had for seven months and I'm really happy with it. It's very colorful-sounding."

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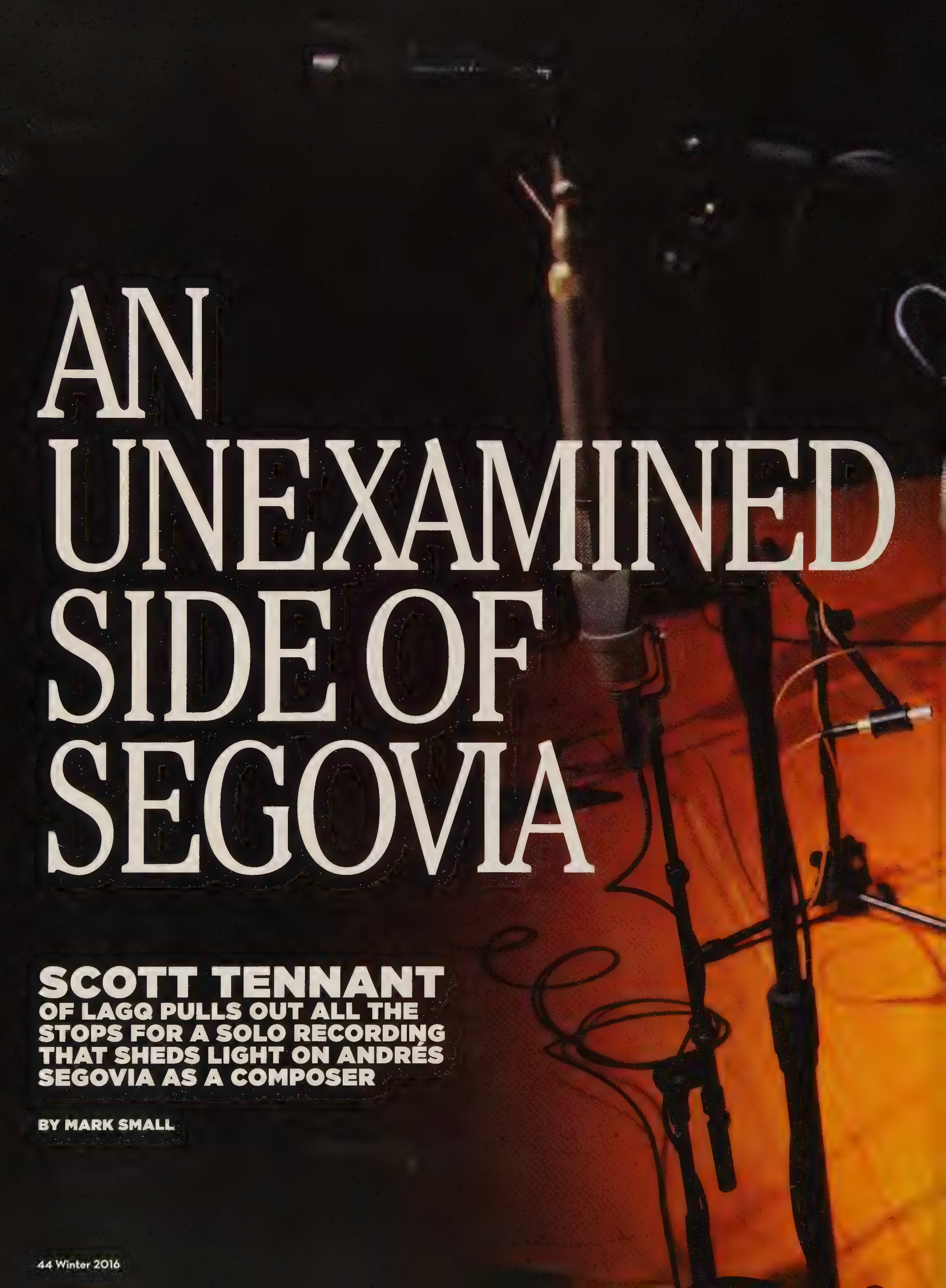


AN UNEXAMINED SIDE OF SEGOVIA

SCOTT TENNANT OF LAGQ PULLS OUT ALL THE STOPS FOR A SOLO RECORDING THAT SHEDS LIGHT ON ANDRÉS SEGOVIA AS A COMPOSER

BY MARK SMALL

FELIX SALAZAR PHOTO

"Years ago, I wanted to do a Segovia tribute album featuring a few of his original pieces, some of his arrangements, and music I'd played for him in master classes," Scott Tennant tells me sitting on the couch in his Los Angeles apartment. "That was my strategy until I played Segovia's Ramirez guitar." A chance encounter with the Maestro's historic 1969 Ramirez at Guitar Salon International (GSI) in Santa Monica, California, altered Tennant's plans.

"I'd just finished a videotaping session playing various guitars at GSI when the recording engineer, Kai Narezo, said GSI had just bought a Ramirez guitar once owned by Segovia," Tennant recalls. "He asked if I wanted to try it. I was pretty tired and half-heartedly said, 'Sure.'" But after playing it for a few moments, Tennant told Narezo that it was the best guitar he'd ever played. Tennant knew that he needed this instrument for his Segovia recording.

CLEARING HURDLES

From that point on, an unforeseen synergy began operating, and people from far-flung countries with primary and secondary connections to Segovia began to collaborate to clear the obstacles standing between Tennant and his aspirations for the project. Tennant's Segovia album immediately started heading into territory where none of the many previous Segovia tributes had ever gone. First, there was the guitar. Borrowing the iconic instrument that GSI had promised to a buyer posed logistical problems. But GSI president David Collett and others at the guitar shop overcame them. (See Collett's sidebar "Segovia's 1969 Ramirez" for the history and specs of the guitar. p.48)

Next, Tennant wondered about including more of Segovia's compositions. He had played Segovia's most popular piece, "Estudio Sin Luz" for years, and was aware of a couple of other Segovia originals that various guitarists had recorded, but was there enough music for a full program? Tennant soon learned that Segovia had penned nearly 60 titles. "As I started looking into this, David Collett put me in touch with [Italian musicologist/composer] Angelo Gilardino, who sent me a list of Segovia's known compositions," Tennant says. "Once I got that, I knew there was enough material for a whole album of Segovia's music."

More significantly, in his dialog with Gilardino, Tennant learned of a missing manuscript of perhaps Segovia's most ambitious piece, *Fandango de la Madrugada*. Segovia had left the original manuscript in a suitcase in Montevideo, Uruguay, where he and his second wife, pianist Paquita Madriguera, settled in 1937 to wait out the Spanish Civil War and World War II. Toward the end of their ten years in Montevideo, the couple began having marital troubles. Madriguera filed for divorce in 1946, and when the divorce was final in 1948, Segovia left with most of his belongings. But he left behind a suitcase that held *Fandango*.

The thought of giving the recorded premiere of Segovia's lost piece intrigued Tennant. With some exertion on Gilardino's part, the original manuscript and a later handwritten copy Segovia had made—possibly from memory—were returned. Gilardino successfully importuned Segovia's third wife, Emilia, for permission for Tennant to record the piece and to publish his edition of *Fandango*. Emilia Segovia had previously never shared the music with others, but she had a change of heart and gave Tennant the green light. (See the sidebar "Segovia as Composer." p.47)

Working up the project's business plan was next. Brazilian guitar virtuoso turned banking executive Marcelo Kayath, a longtime friend of Tennant, will release the album through GuitarCoop (GC), a cooperative venture he formed with Tennant and fellow virtuosi Paul Galbraith, Jorge Caballero, and Fabio Zanon, among others. "GuitarCoop is about high-quality projects," Kayath stated in an e-mail from Brazil. "We record with the best equipment and in the best halls and make no concessions to popular demand. We want to offer a plural view of the guitar. Each of our artists has a personal view on music, but we are not trying to impose our views on the guitar world."

The GC website states that its mission is to become "the global hub for guitar aficionados by creating a new musical experience…a multimedia experience that reflects the listening habits of the 21st century." Kayath contends that GC goes beyond what a record label does. "We see ourselves as an online platform presenting videos, interviews, and sheet music, as well as CDs and recordings," he wrote. Kayath has plans to launch a video initiative in cooperation with the Julian Bream Trust that will offer videos of new music for guitar, as well as videos of gems of the repertoire that are infrequently played. "There will also be some novelties based on new technologies," Kayath predicts. "We want to do things in a 21st century way." To that end, Kayath arranged to shoot a "making of" video during Tennant's recording sessions to further illuminate the album-making process.

They also needed to clear other logistical hurdles to make the record. Regarding GC's custom of recording in extraordinary acoustic environments in Brazil, and GSI's promise to the new owner of the Segovia Ramirez that the guitar would not leave Los Angeles, recording with Kayath's engineer in the halls he favors was out of the question. GSI's Kai Narezo was chosen to engineer, and the acoustically exceptional Joyce J. Camilleri Hall at the University of Southern California (USC, where Tennant is a faculty member) was identified as a venue that met Kayath's high standards. Additionally, Tennant's fellow Los Angeles Guitar Quartet (LAGQ) member John Dearman was brought aboard to produce.

How to pay the fees for the hall rental and the recording personnel was the next issue. "When Marcelo looked at the expenses for the project, he knew we needed funding," Tennant says. "He was able to get the people at Augustine Strings onboard within a day." In another example of symbiosis, doors just seemed to open.

Both Tennant and Kayath had ties to Segovia, having played for him in his California master classes in the 1980s, and to the late Rose Augustine, wife of Albert Augustine. It should be remembered that Segovia and Albert Augustine pioneered nylon guitar strings in the 1940s. (See "Strings Theory" sidebar. p.50)

"Years ago, [luthier] Tom Humphrey

GSI's David Collett with Segovia picture

took me over to meet Rose," recalls Tennant. "I was so nervous and told her that I used Augustine strings. I was basically asking about an endorsement. Rose was a former New York high school chemistry teacher, and she gave me a look and said, 'Why would we ever do that? We have Segovia.' I felt so tiny, but then she gave me two shopping bags filled with strings before I left. She was very generous and the Augustines funded so many projects." In his April 23, 2003 *New York Times* obituary of Rose Augustine, Allan Kozinn corroborated her beneficence. "When she spotted young players who she felt were carrying on the Segovia tradition, she threw her influence behind their careers," Kozinn wrote. The Augustine string company's support for Tennant's Segovia recording seems like the kind of project that Rose would have gotten behind.

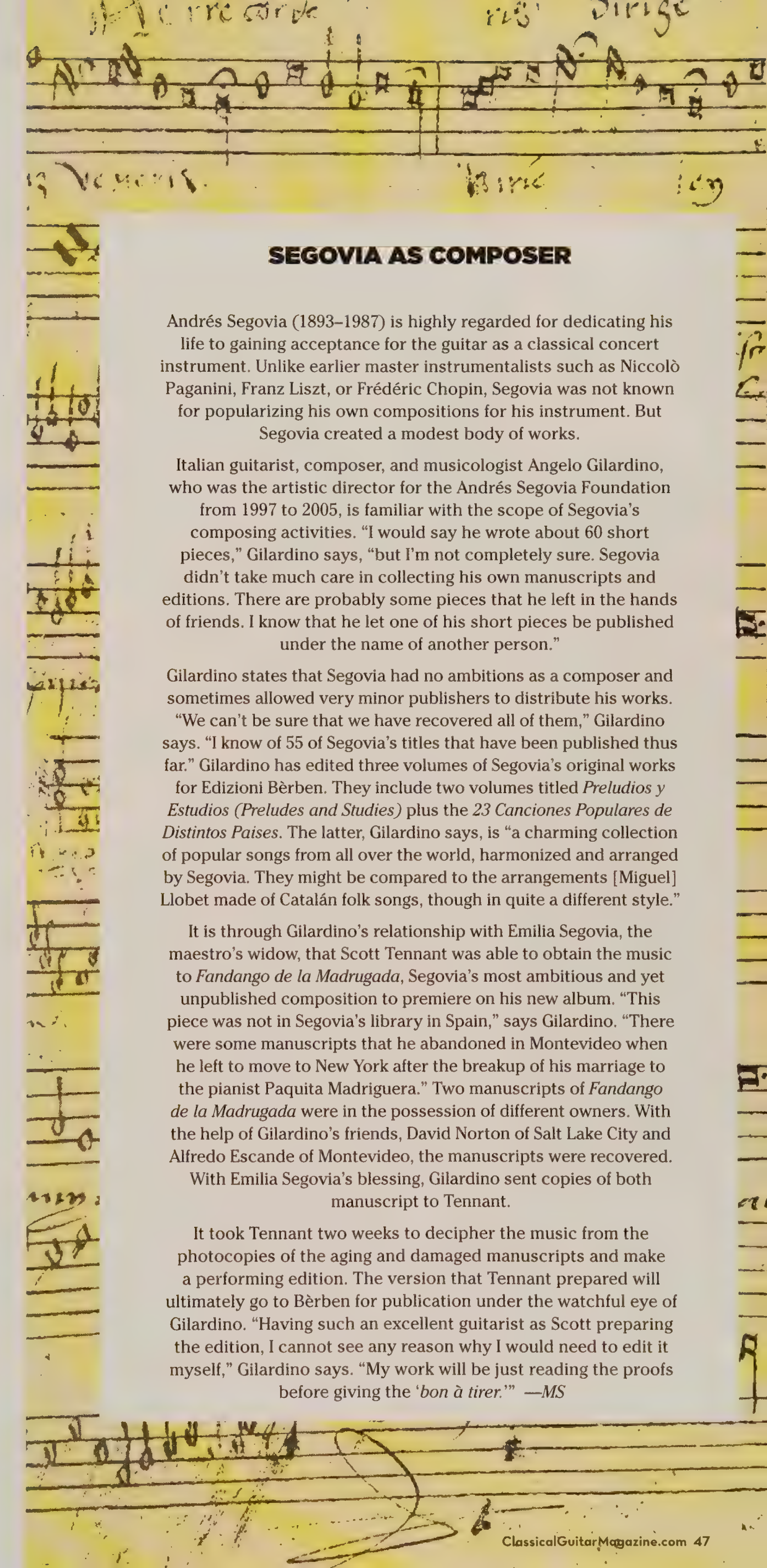
MUSICAL DISCOVERIES

Tennant is recording 38 short pieces from Segovia's oeuvre. In preparing for the recording, he gained insights to Segovia's musical mind. "I am realizing that he was great at capturing the styles of different composers," Tennant says. "His pieces run the gamut from little lessons and etudes reminiscent of Dionsio Aguado's, up to *Oracion*, which reminds me of a hybrid of Impressionism and the [Spanish nationalist] music of Manuel De Falla. *Oracion* is one of my favorites and is a very important piece. It's a tribute to Manuel Ponce, Segovia's best friend, an homage written just after Ponce passed away. Segovia included a quote from Ponce's music in it.

"There is another piece called *Prelude No. 9* that's like a beautiful Schumann piano piece, like something from *Kinderszenen*. I have other little favorites. One is called *Recordando a Deli* and it's beautiful. It's from the *Preludios y Estudios (Preludes and Studies)* and sounds a little like Schumann or Brahms. In going through the music, I found lots of little gems. I think Segovia had a great sense of line and melody."

Tennant also considered doing some of Segovia's folk song arrangements. "He made versions of 'My Old Kentucky Home' and of really beautiful songs from Britain and Russia," he says. "Some of them are only a page long. They are simple but very interesting. Perhaps he used them as encores when he was traveling. I decided not to do them this time because there was plenty of other material."

(continued p.50)



SEGOVIA AS COMPOSER

Andrés Segovia (1893–1987) is highly regarded for dedicating his life to gaining acceptance for the guitar as a classical concert instrument. Unlike earlier master instrumentalists such as Niccolò Paganini, Franz Liszt, or Frédéric Chopin, Segovia was not known for popularizing his own compositions for his instrument. But Segovia created a modest body of works.

Italian guitarist, composer, and musicologist Angelo Gilardino, who was the artistic director for the Andrés Segovia Foundation from 1997 to 2005, is familiar with the scope of Segovia's composing activities. "I would say he wrote about 60 short pieces," Gilardino says, "but I'm not completely sure. Segovia didn't take much care in collecting his own manuscripts and editions. There are probably some pieces that he left in the hands of friends. I know that he let one of his short pieces be published under the name of another person."

Gilardino states that Segovia had no ambitions as a composer and sometimes allowed very minor publishers to distribute his works. "We can't be sure that we have recovered all of them," Gilardino says. "I know of 55 of Segovia's titles that have been published thus far." Gilardino has edited three volumes of Segovia's original works for Edizioni Bèrben. They include two volumes titled *Preludios y Estudios (Preludes and Studies)* plus the *23 Canciones Populares de Distintos Paises*. The latter, Gilardino says, is "a charming collection of popular songs from all over the world, harmonized and arranged by Segovia. They might be compared to the arrangements [Miguel] Llobet made of Catalán folk songs, though in quite a different style."

It is through Gilardino's relationship with Emilia Segovia, the maestro's widow, that Scott Tennant was able to obtain the music to *Fandango de la Madrugada*, Segovia's most ambitious and yet unpublished composition to premiere on his new album. "This piece was not in Segovia's library in Spain," says Gilardino. "There were some manuscripts that he abandoned in Montevideo when he left to move to New York after the breakup of his marriage to the pianist Paquita Madriguera." Two manuscripts of *Fandango de la Madrugada* were in the possession of different owners. With the help of Gilardino's friends, David Norton of Salt Lake City and Alfredo Escande of Montevideo, the manuscripts were recovered. With Emilia Segovia's blessing, Gilardino sent copies of both manuscript to Tennant.

It took Tennant two weeks to decipher the music from the photocopies of the aging and damaged manuscripts and make a performing edition. The version that Tennant prepared will ultimately go to Bèrben for publication under the watchful eye of Gilardino. "Having such an excellent guitarist as Scott preparing the edition, I cannot see any reason why I would need to edit it myself," Gilardino says. "My work will be just reading the proofs before giving the '*bon à tirer*.'" —*MS*

COLIN COOPER PHOTO

SEGOVIA'S 1969 RAMIREZ

BY DAVID COLLETT, PRESIDENT, GUITAR SALON INTERNATIONAL

The Ramirez guitar Scott Tennant used to record *The Segovia Sessions* (the album's tentative title) has had several owners since it left Andrés Segovia's possession. The Maestro acquired it new in 1969. While we can't confirm that he ever recorded with it, we have documentation in the hand of José Ramirez III stating that Segovia "habitually" played this instrument in his concerts from 1969 to 1980. After that, it went back to the Ramirez shop, where the neck was refinished. The instrument later had three other owners between 1980 and 1994 before it was purchased by Russell Cleveland for his collection of historic guitars. It remained there until November 2015, when GSI acquired it with the purchase of the entire Cleveland collection of 63 guitars.

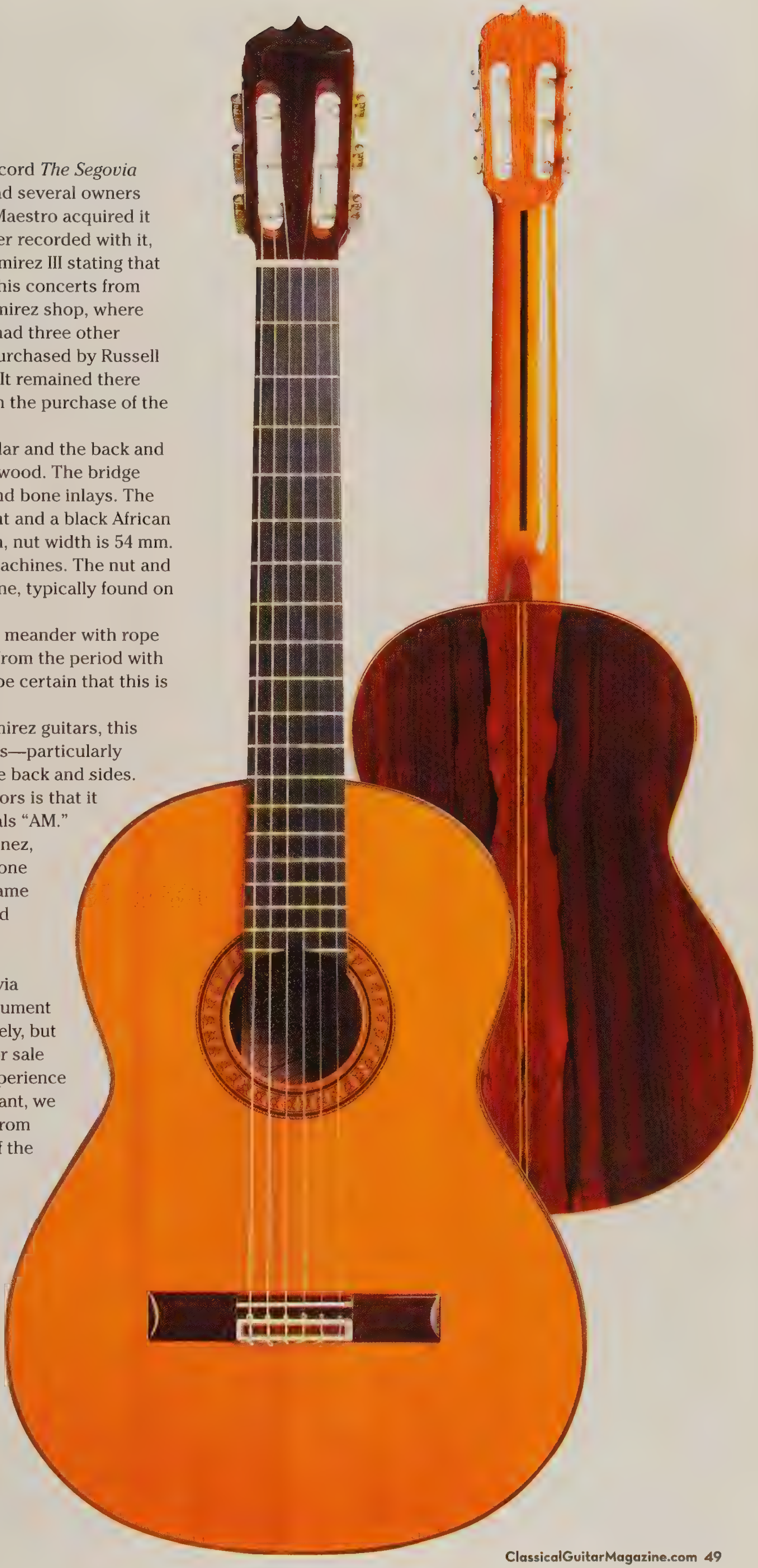
The guitar's soundboard is Western red cedar and the back and sides are CSA ("Central South American") rosewood. The bridge is also made from CSA rosewood with maple and bone inlays. The neck is Spanish cedar with ebony reinforcement and a black African ebony fingerboard. The string length is 664 mm, nut width is 54 mm. It has the original gold-plated Fustero tuning machines. The nut and saddle are bone. The finish is catalyzed urethane, typically found on Ramirez concert guitars from this period.

The rosette is the classic "geometric flower meander with rope border." Segovia appears in numerous photos from the period with a guitar with this type of rosette. But we can't be certain that this is the guitar pictured.

While the above specs are standard for Ramirez guitars, this instrument features very eye-catching materials—particularly the dramatic grain patterns and coloring on the back and sides. Perhaps the most interesting aspect for collectors is that it is stamped internally on the heel with the initials "AM." This signifies that it was built by Antonio Martinez, who, along with Mariano Tezanos ("MT"), was one of the two Ramirez workers whose guitars became very popular in the 1960s with the Romeros and Christopher Parkening, in addition to Segovia.

We at GSI realized that this guitar was not only historically important because of the Segovia connection, but it's an exceptional musical instrument in every way. We decided not to sell it immediately, but to hold it for at least a year before releasing it for sale so that many players visiting our shop could experience this outstanding guitar. Starting with Scott Tennant, we received an overwhelmingly positive response from all who played it. (To read player testimonials of the guitar visit guitarsalon.com/blog.)

By pure coincidence, Scott was planning a recording of Segovia's compositions even before he saw the guitar. After playing it, he immediately asked if the guitar could be used for his new recording, and we arranged for that to happen. We are planning a CD release concert at GSI with Scott playing the guitar. The public will get to hear Segovia's guitar in concert one last time before it goes to its new owner. We will make a video of the concert that will be posted on our website so that the entire world can see and hear this historic guitar.



FELIX SALAZAR PHOTOS

(continued from p.47)

There is a bit of intrigue surrounding the once-lost *Fandango de la Madrugada*. "Angelo Gilardino sent me photocopies of two versions in Segovia's hand," Tennant says. "The first version lay hidden for decades in a suitcase in Montevideo. Segovia thought he'd get back there to pick it up, but he never did. The originals had mold all over them and the ink had bled through onto other pages making some passages hard to decipher. I had to really look at each chord to make sure I had the right notes."

Tennant suspects that the second manuscript is the fruit of Segovia trying to rewrite his lost piece from memory. "He must have liked this piece, since he tried to recreate it,' Tennant says. "He changed a few things and made it longer. Frankly, [the second] version wanders a little bit. I don't think he really finished it, even though he put a double bar line at the end. I think he just gave up on it." Tennant hired a professional copyist experienced in working with handwritten manuscripts to help confirm pitches and note values and typeset the edition that he will record and publish.

The piece has a fandango feel, but Tennant suspects that Segovia was not trying to adhere to a traditional form. "Even though he was drawing heavily on flamenco, he didn't want people to think he was playing in a folk or flamenco style," he says. "He wanted it slower than a flamenco fandango would go. It's more like the approach [Joaquín] Turina took in pieces like *Sevillanas* and *Fandangillo*. They are allusions to the original form. Segovia's *Fandango* is more impressionistic than flamenco."

A CAPABLE INTERPRETER

Tennant's artistic background, vast performance history, and firsthand experiences with Segovia at the Maestro's 1981 and 1986 master classes at USC prepared him well for this project. Tennant is one of the original members of the Grammy-winning Los Angeles Guitar Quartet—each handpicked 36 years ago while students of Pepe Romero for an ensemble he wanted to coach at USC. Interestingly, LAGQ's debut performance took place in 1981 among the many events scheduled during Segovia's first USC residency. The group continues to tour and perform, and has released 14 critically hailed albums.

After the final recording sessions in October, Tennant will review the takes and come up with an edit map before sending the files to Kayath in Brazil for editing and mastering. The CD should be available by Spring 2017. From my observation of the August recording sessions, producer John Dearman, Tennant's LAGQ compadre, offers both a critical ear and the understanding of a friend who knows how to capture the best takes from Tennant. "John and I have worked together so many years, but this is the first time I have used him as my producer," Tennant says. "We have recorded so much with the quartet. John understands what the frustrations are with recording and that helps a lot."

All of Tennant's preparation for this tribute album has given him a glimpse into Segovia's private musical world. "I am convinced that he wasn't too interested in composing long pieces—although I believe that he could have," he says. "These short pieces are all dedicated to various people. I feel that his compositions were very personal, written with somebody in mind."

Playing Segovia's guitar and bringing to life his music through the notes, fingerings, and expressive markings he placed in the scores has been an immersive experience for Tennant. But he didn't check his own artistic identity at the studio door. "As an artist, I feel responsible to express myself," he notes. "I do that in certain obvious places where I changed a fingering he used that doesn't work for me. I don't have the hands or the reach that he had. But as far as style goes, I am finding it very freeing to sort of imitate his style and vibrato. It's so in my head because I grew up listening to his style. He was a huge influence for me."

This album connects Tennant back to his days more than four decades ago in Detroit with teacher and Segovia proponent Joe Fava and their explorations of the Maestro's technique books and transcriptions. Tennant has since successfully forged his own path and brings to this endeavor all the savoir-faire gained from an extraordinary career as a performer, recording artist, and author of his own highly influential *Pumping Nylon* technique books.

Concluding our interview, Tennant sums up the serendipity that seemed to be a part of the project by simply saying, "I think this project was just meant to be." **CG**

STRING THEORIES

Augustine Strings, the company that provided financial support for Tennant's recording, enjoyed a long and fruitful relationship with Segovia. Most significantly, company founder Albert Augustine and Segovia worked together to develop the nylon guitar string in the 1940s.

For the first half of Segovia's career, classical guitars were strung with catgut strings. Many wrongly assume that "catgut" means that the strings were produced from feline intestine. However, the "cat" in catgut refers to cattle, which the Oxford Dictionary defines as including bovines as well as sheep, goats, and other animals. The catgut strings Segovia is said to have preferred were made of sheep intestine by Pirastro GmbH, a string manufacturer that has operated in Offenbach, Germany, since the 1890s.

During WWII, catgut was in high demand for medical use as sutures, and to Segovia's consternation, catgut guitar strings became difficult to obtain. Wallace Carothers, an employee at Du Pont, had invented nylon back in 1935. New York instrument maker Albert Augustine chanced upon some nylon at an army surplus store, and contacted the Du Pont Company with the idea of using the material for guitar strings. Augustine worked for three years with Du Pont, and brought Segovia onboard to advise them on refining the tone of the strings. After much experimentation, the first Augustine nylon guitar strings were manufactured with the assistance of Olinto Mari, president of E. & O. Mari/La Bella Strings, in Mari's New York factory in 1948.

"It is my understanding from conversations with Rose Augustine," states Stephen Greisgraber, president of Augustine Strings, "that Segovia played the black label sets and that these were the 'original' Augustine strings. Rose also told me that he later played Imperial/Red sets, which were also used by Julian Bream." The string innovations of Albert Augustine and Segovia were quickly embraced by guitarists the world over. *—MS*

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Rene Izquierdo

"I love the balance, smoothness and response of Luthier strings."
Juan Martin

"Luthier strings have rich tone, perfect tunning, deep basses and long life."
Jose Luis Merlin

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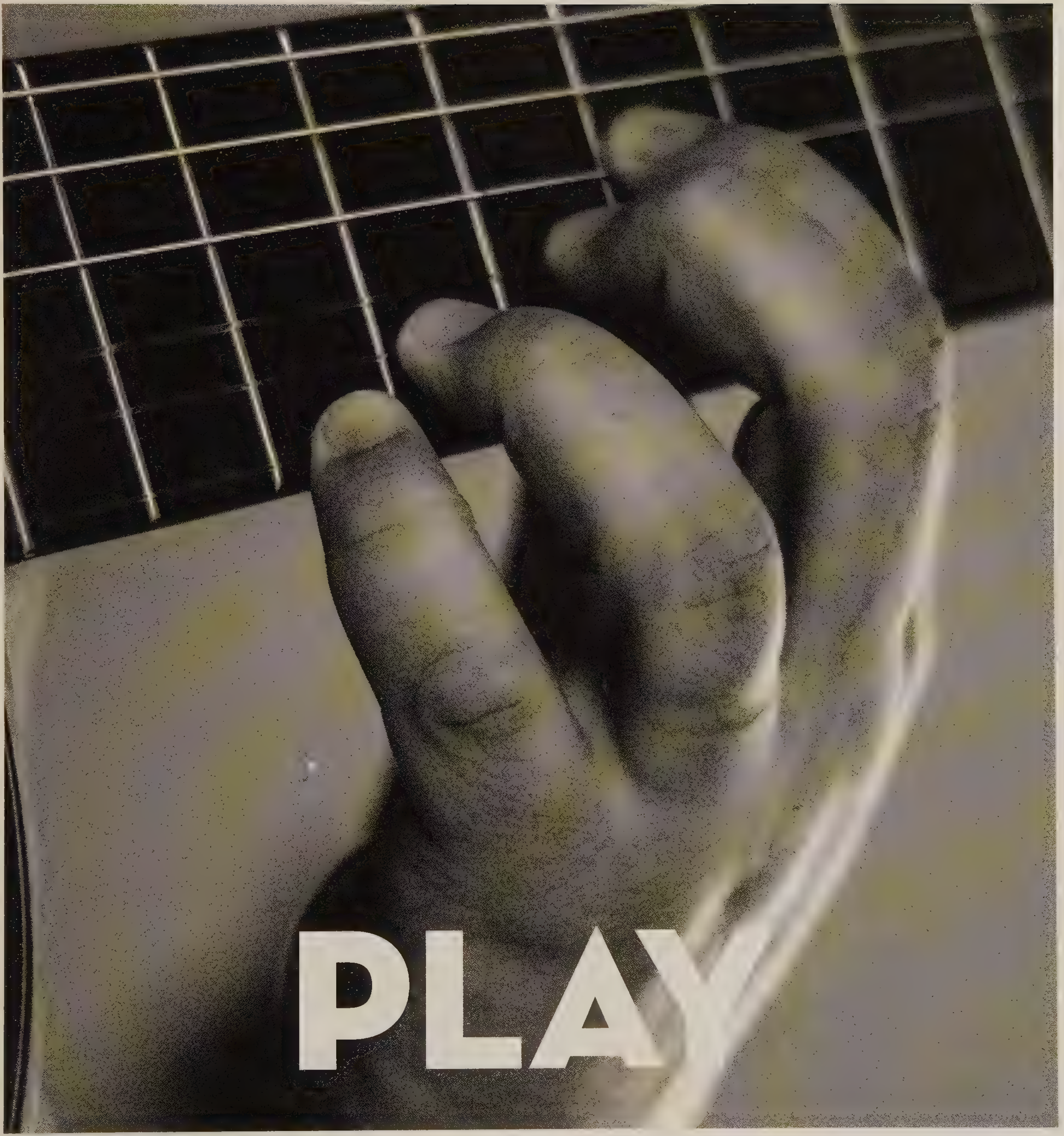


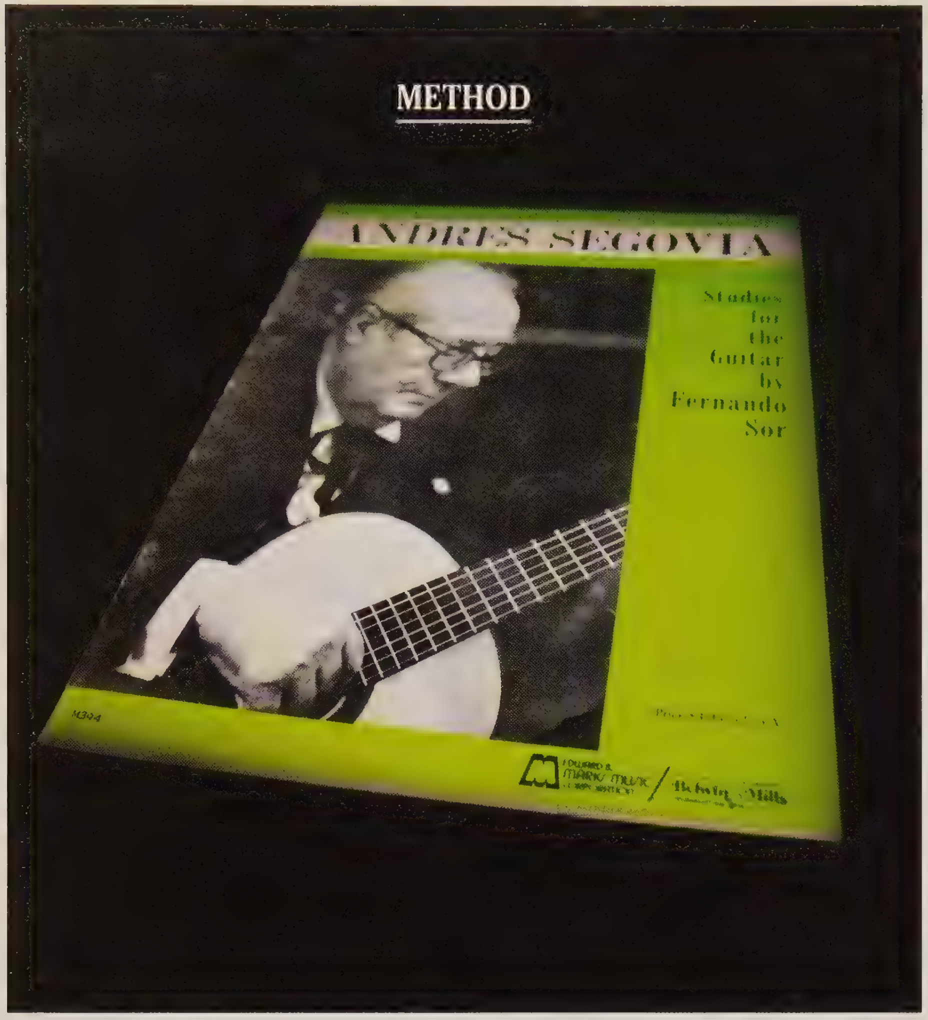
PLAY

Method
Mastering Sor Through Segovia
by Rhayn Jooste
54

World on a String
Ian O' Sullivan's Hawaiian-classical fusion
by Blair Jackson
59

Music to Play
Born & Raised—sound of the Islands
by Bailey Matsuda
61

METHOD



MASTERING SOR THROUGH SEGOVIA

Getting a handle on study No. 13, Op. 29

by Rhayn Jooste

Andrés Segovia's celebrated book of 20 studies by Fernando Sor can be found on the majority of classical guitarists' shelves; with it, Segovia forever linked Sor (1778–1839) to the 20th century. But how many of us have actually played all of them, especially the last two? And what about their derivation? Where and when were they first composed? This lesson is going to take a closer look at Segovia's Study No. 19, which is actually Sor's Study No. 13 from Op. 29. Its publication in 1827 marks the beginning of Sor's greatest period of creativity and also his last. We will delve into maintaining barre chords, right-hand tone options, left-hand stretching, and finger independence.

OVERVIEW

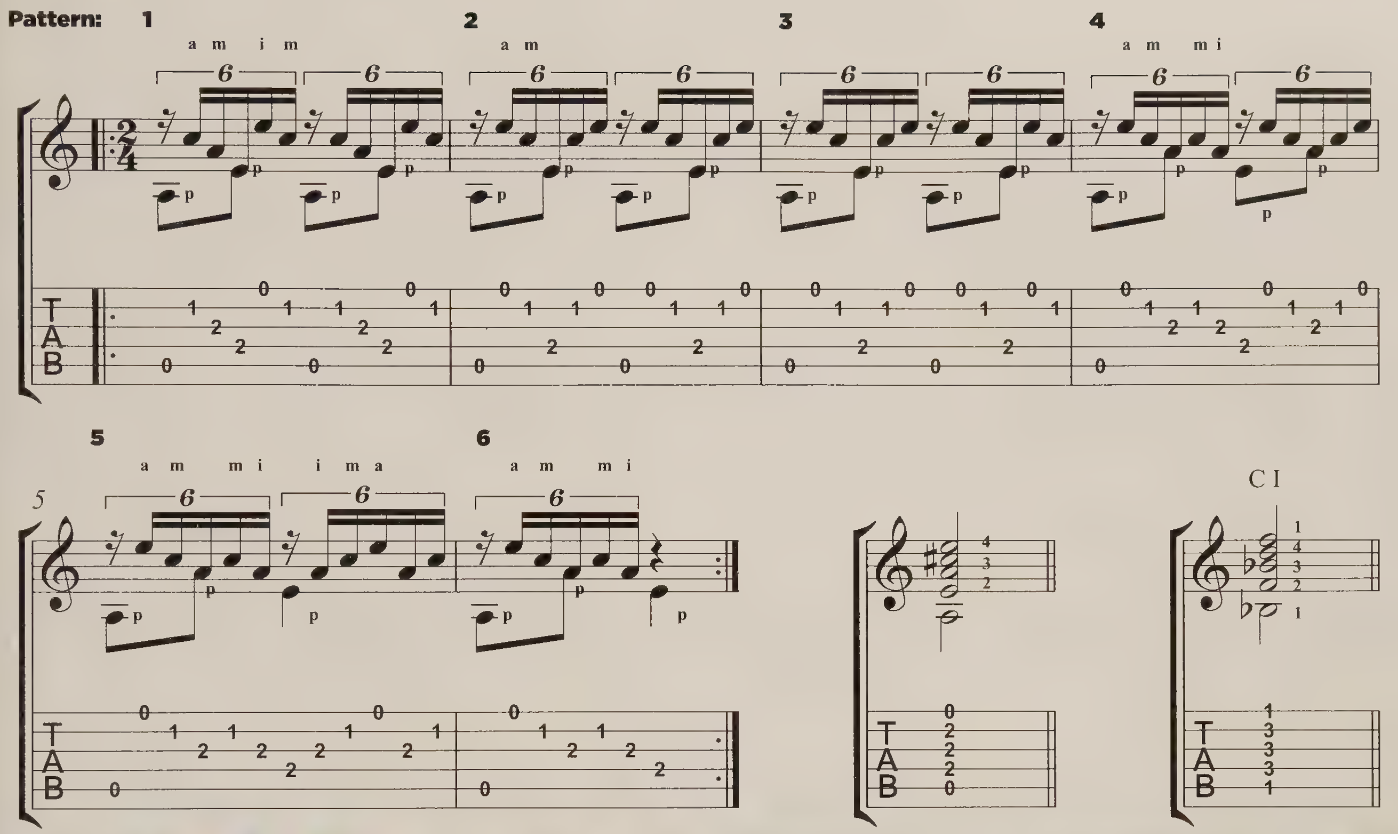
In 1827, Beethoven was laid to rest, Mendelssohn premiered *A Midsummer Night's Dream*, and Spanish guitar maestro Fernando Sor returned to permanently live in Paris, where he published, among many other pieces, his second book of studies (Op. 29). It is easy to speculate that these had been with him prior to this moment and collated (and possibly written) during his circuitous journey the year before from a three-year stay in Russia. Sor's second book was not composed to please patrons or to supply the ever-growing 19th century appetite for "easy" music; these were studies for guitarists and serious students who wanted to learn and improve their technique. Study No. 13, which inaugurates Op. 29, is no exception—it is a wonderfully colorful musical exercise which utilizes barre chords to support a melody in the unusual key, for guitar at least, of B♭.

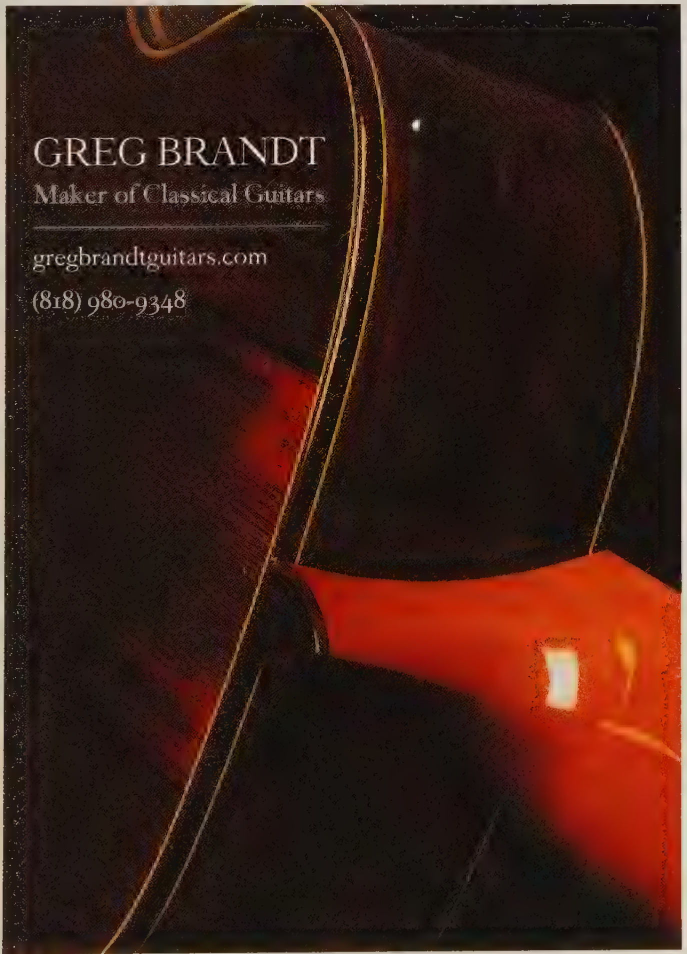
RIGHT HAND

Even though Op. 29 is a continuation of Sor's first book of studies (Op. 6), it does not have the same cohesion of keys or range of technical development. Op. 29 does have challenging extended studies that place importance on broadening technique in a musical context. In No. 13, the right hand is a set of variants on a standard arpeggio figure (Bar 1 Micro Study 1). The challenge Sor presents us with is this: to clearly separate the melody from the bass and accompaniment. This can be accomplished with right-hand control—imagine a volume dial on each finger. Conversely, for this musical period, experimenting with finger tone, attack, and even angle is more pertinent. You could use a rest stroke, however that will cut off accompaniment notes. It would be more effective to alter the RH angle, with your wrist dropped and knuckles perpendicular to the strings, like Segovia. This gives a brighter tone to the melody, separating it from the accompaniment. Alternatively, it is also worth exploring using the backside of the *a* and *m* nails. However, this requires you to file your nails at a different angle and some patience to get the tone solid. The bass line should feel independent of the other voices, and again, experiment with tone, attack, and angle to achieve this.

The time signature is 2/4, however Sor has doubled up the rhythmic rate by using sextuplets, with eighth-note bass notes, and as such the sentiment is for a faster tempo. Pushing the original tempo *Andante Lento* a little breathes life into the melody and gives No. 13 a two-to-the-bar feel. **Micro Study 1** presents the five main arpeggio variations Sor utilized in this piece in a simple harmonic structure. Once internalized, they will help maintain your RH when Sor changes direction. A second aim is to experiment with tone changes. Choose either the bass or melody and concentrate on lifting the tone of those notes. We're keeping the initial chord basic so that the focus is on the RH fingers. Once you have a grasp on the patterns and tone, then play A major into B♭ major with each repeat. This will help build up LH strength alongside RH control.

Micro Study No. 1





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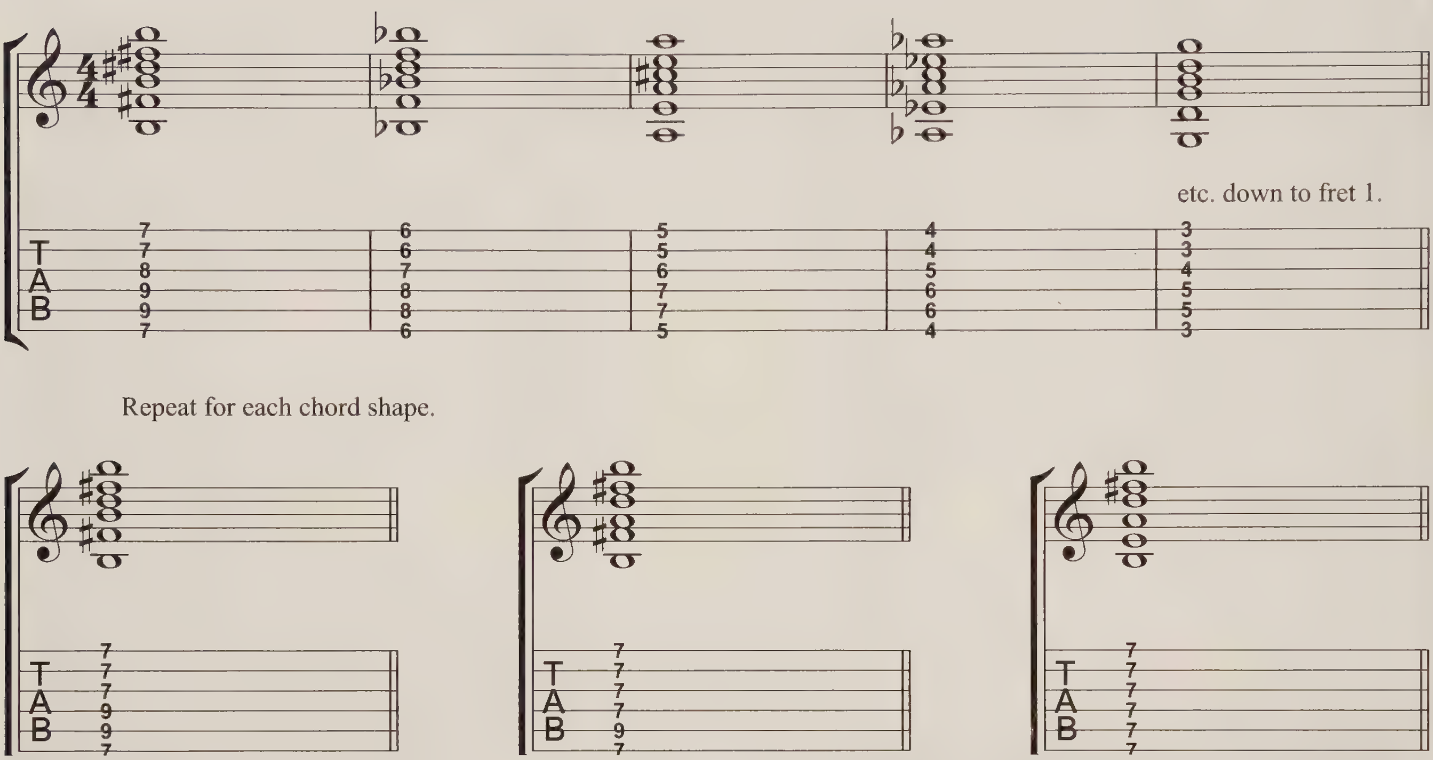
Micro Study No. 2


Prepare, press, play, hold; release then shift.

etc. down to fret 1.

Repeat for each chord shape.

Note that the RH utilizes all of the fingers, not just the *i* and *m* fingers. We are, after all, modern guitarists trying to eke out technical prowess. Limiting the RH to three fingers for the sake of pure performance practice will curtail development.

LEFT HAND

No. 13 is in binary form (A B), with Sor recapitulating the opening material exactly half-way through at bar 29. The focus for the left hand is maintaining a series of shifting chords, the majority of which are barres—for 58 bars! Yup, there is no letup or hiding within this piece—it will train your barre technique like nothing else and also highlight any issues you have with it (see the Winter 2015 issue of *CG* for more barre guidance). **Micro Study 2** is a great exercise for barre, and graduates by working each chord shape down the fretboard individually into using the first finger fully. Two key bits of LH advice: First, if you have not already played through these suggestions (Op. 31 No.7; Op. 35 No. 22; Op. 35 No. 20) which are in ascending order of difficulty, do so. Tackling these prior to No. 13 will help build up stamina; they also comprise a three-voice guitar texture and thus provide extra melody and tone practice. A second bit of advice is to play the first 20 bars only, until you develop the endurance for playing the rest of No. 13. Sor originally placed a repeat at bar 20 for the first section. Although no longer in modern editions, it is borne out in the music, as this is the only resting spot in the entire piece. So why not use it?

STRETCHING

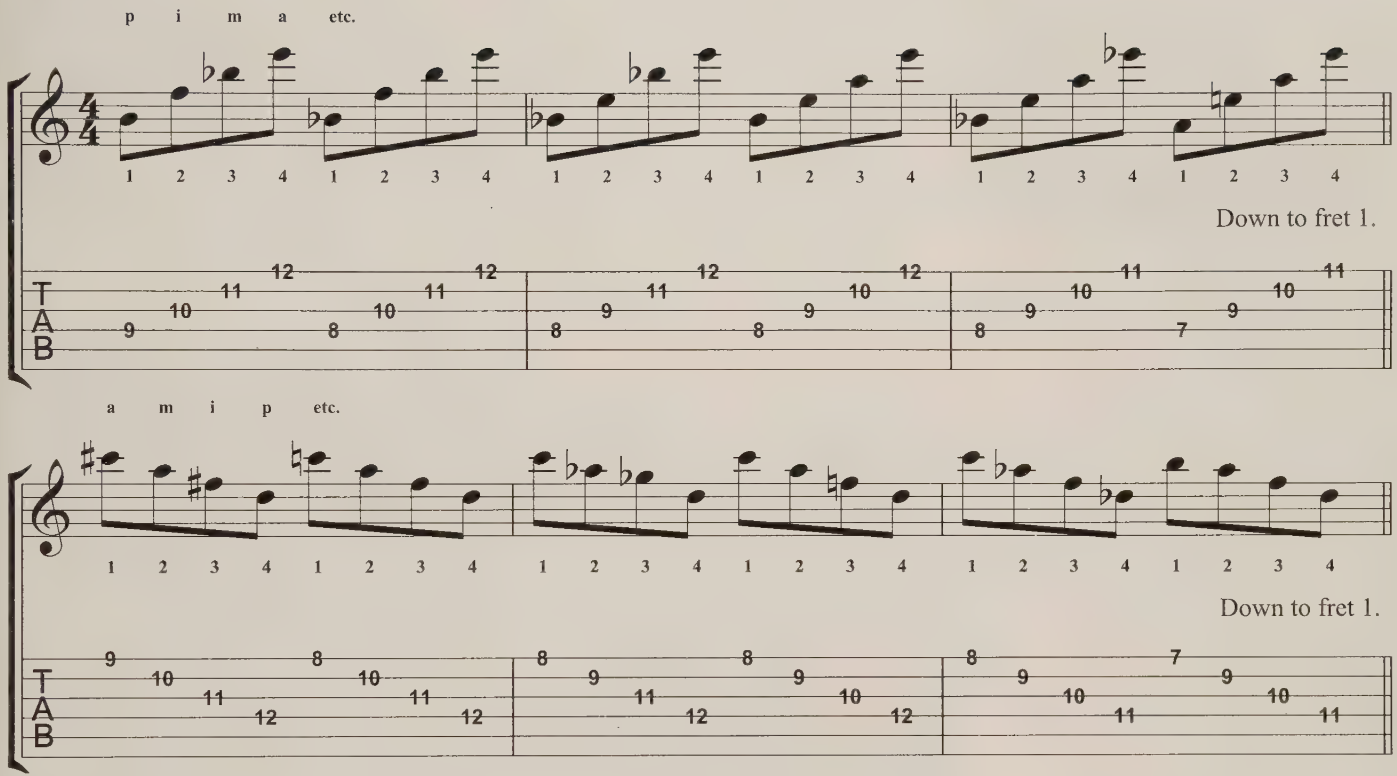
Playing any repertoire from the 19th-century requires you keep in mind that the guitar fretboard was slightly more compact (630 mm) compared to a modern guitar (650 mm), so there are going to be some challenging stretches. These stretches aren't impossible; they just require some extra work on LH separation. **Micro Study 3** has two stretching ideas that could fit nicely in a well-rounded warmup routine. Work these slowly—as in yoga-slow—one finger at a time, down the fretboard. There will probably be a fret you approach which you will not be able to stretch beyond—that is your wall; work towards breaking it each day. Bar 51 gets its own mini **Micro study 3a**—as this D7 shape is no longer used as a chord voicing, practice it carefully and slowly.

INDEPENDENCE

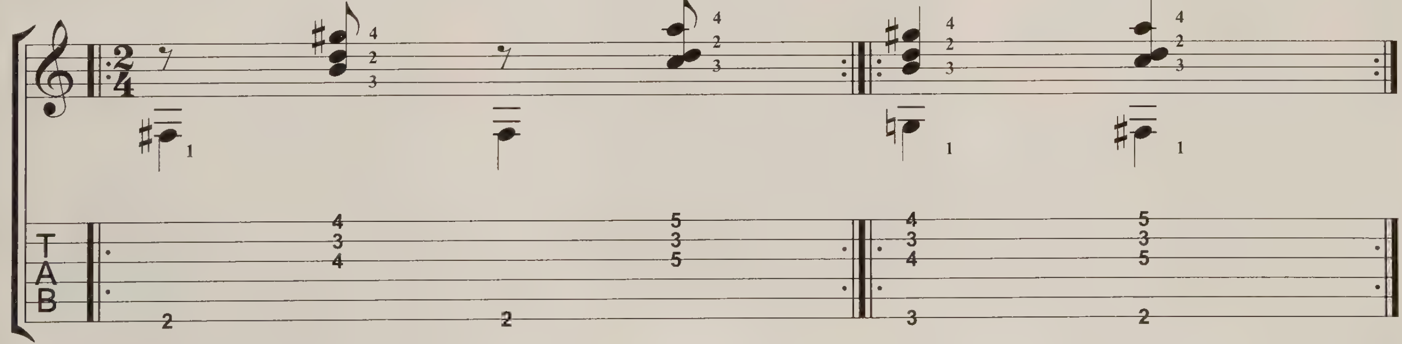
A few bars in Study No. 13 need extra consideration. In bar 2, finger 1 stretches backwards for a first-fret F. One approach is to place the fingers in order of use: 3, 4, 2, then 1. A transition in bar 17 to 18 is accomplished by also utilizing LH fingers individually. Isolate and practice any other bars that require this level of clarity. As a general rule, when undertaking any Sor piece, keep in mind that he advocated employing LH fingers only when necessary. This is a great habit to get into, and **Micro Study 4** is a template, based on Sor's harmony, for achieving this.

(continued on p.58)

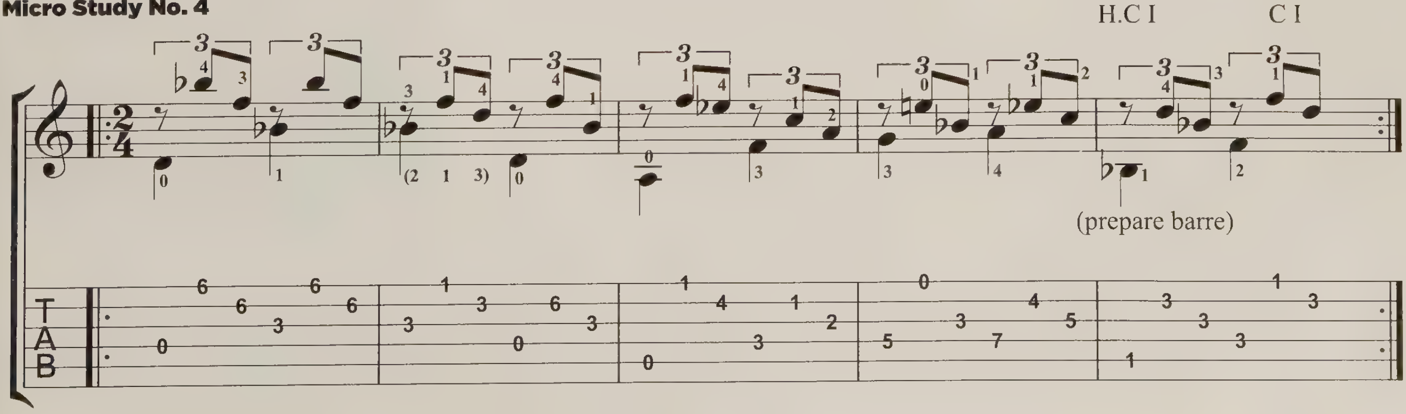
Micro Study No. 3


p i m a etc.
Down to fret 1.
a m i p etc.
Down to fret 1.
TAB

Micro Study No. 3a



Micro Study No. 4


H.C I
C I
(prepare barre)
TAB

Sor

(continued from p.56)

LANGUAGE

This study is a wonderful snapshot of the musical language of Sor's time. In modern terminology, we are at the crossroads of the Classical period's conclusion and the dawn of the Romantic. Therefore, it is worthwhile to go through and identify the chord types and their use. Sor exploits this late-Classical/early-Romantic syntax to take the melody on a journey, consequently there are lots of passing modulations and extra chromatic notes. Sor was a contemporary of Schubert and Berlioz, and as such, use of the diminished chord on its own (bar 53) or as a dominant substitute (bar 37), and unprepared sevenths in the melody (bar 2) are commonplace.

SLURS

Study No. 13 ends with slurs on string 4. Depending on which edition you use, Segovia excised two of them in his; try and keep the melody down and free from these accompaniment figures.

FINAL REFLECTION

Op. 29 by Fernando Sor is an underutilized resource for most guitarists, probably due to its well-deserved reputation for being challenging. Indeed, in all probability he used these exercises for himself. They provide a wealth of information on technique and musicality, if one is daring enough to play through the dots. His early studies will help you improve your tone and, more important, extend your technique and understanding of 19th century repertoire.

To watch video demonstrations of each of the micro studies, go to classicalguitarmagazine.com/method. You'll also find the micro studies for Rhayn's previous "Method" articles on Villa-Lobos' and Tárrega there.

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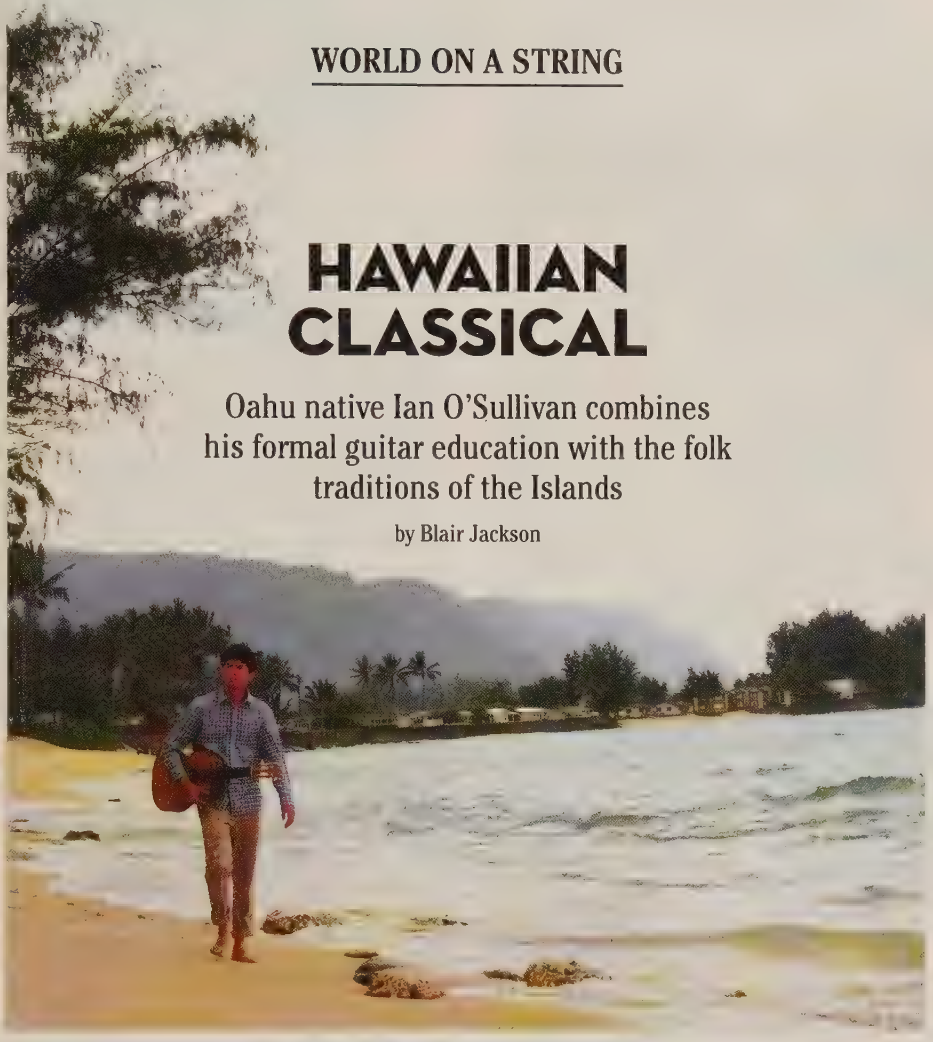
WORLD ON A STRING

HAWAIIAN CLASSICAL

Oahu native Ian O'Sullivan combines his formal guitar education with the folk traditions of the Islands

by Blair Jackson



The name sounds Irish as can be. But his face reveals his mixed heritage. When I sheepishly ask Hawaiian classical guitarist Ian O'Sullivan about his ethnicity, he says, "My mom is from Wisconsin. I have ancestors who moved from Europe to the East Coast in the 17th century. I have Japanese relatives who moved to Hawaii to work on the sugar plantations. I'm Hawaiian-Japanese-Chamorro-English-Irish-French-Spanish-Welsh—but that's the common story here," he adds with a chuckle.

O'Sullivan's music also reflects myriad cultural influences, from the mostly European and South American composers who were prominent in his classical-guitar education, to the folk and popular music of his native Hawaii that he absorbed more through osmosis. He played rock by Nirvana, Green Day, and Stevie Ray Vaughan before he'd ever heard guitar pieces by Agustín Barrios, Joaquín Rodrigo, and Andrew York. But his gradual transformation into a classical guitarist has, over time, produced a player of great depth and sensitivity, as well as a promising composer who is forging a unique repertoire that honors both his Hawaiian roots and his many years of formal training at the University of Hawaii and, later, the Yale School of Music, where he studied with the great Ben Verdery and received his master's degree in 2011.

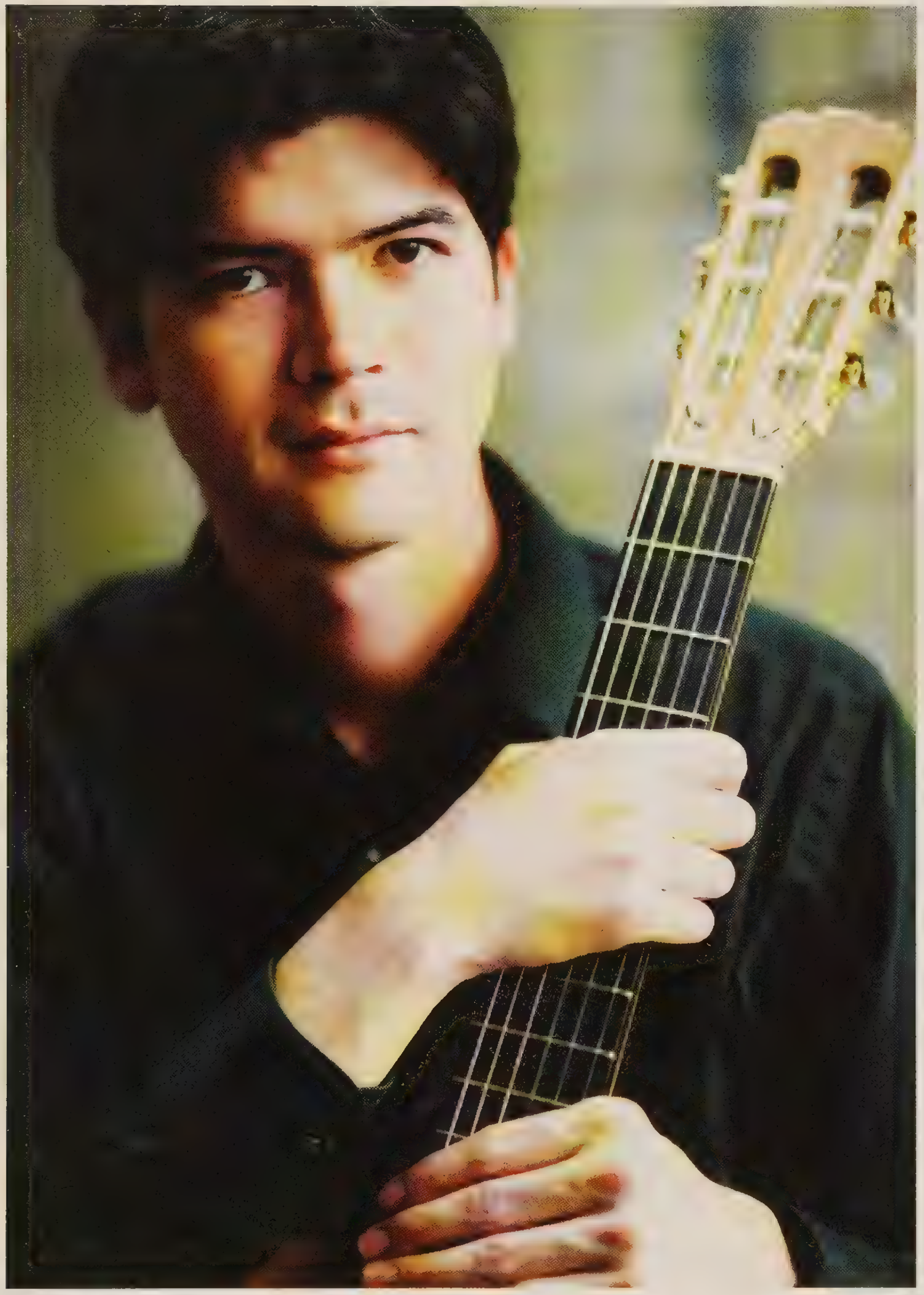
To date he has recorded two superb CDs: O'Sullivan's first, *Born and Raised: New Music for Solo Guitar* (2013), finds him playing a dozen pieces by composers who were, he writes in the liner notes, "all raised in the Hawaiian Islands, and all share a deep understanding of classical music and classical guitar repertoire. The music reflects a variety of classical influences from Renaissance to Impressionism. Many of the pieces have a strong 'Hawaiian' writing style, while others far from it." Byron Yasui is the most widely known composer on the album, however Jeff Peterson, Bailey Matsuda, Darin Au, and Michael-Thomas Foumai all have impressive credits, as well. O'Sullivan also wrote three of the pieces, each named after a different place on the North Shore of the Hawaiian island of Oahu, where he was born, raised, and still lives.

O'Sullivan re-recorded those three pieces and contributed seven more of his own to his latest album, *Songs for the North Shore* (2016). As on the first album, some of the pieces on the new project clearly owe their spirit and approach to Hawaiian slack-key guitar (which is usually played fingerstyle on steel-string guitars incorporating various open tunings), while others show more pronounced influences from the classical-guitar repertoire.

"Even though I'm a classically trained guitarist," O'Sullivan says from his Oahu home, "I don't really play much traditional *ki ho'alu*—slack-key guitar. I do my own arrangements or original compositions. You can hear some of the Hawaiian music language melodically and harmonically in my music, and I think that's more because I grew up with it than because I was shown it by a *kumu*—a teacher—so it's more from absorbing it from the environment. But of course, slack-key itself was heavily influenced by Spanish music, so there's that connection.

"When I was an undergrad at UH," he continues, "I would play these little [classical guitar] gems by Tárrega and Barrios and I was always really impressed by the way they would incorporate folk rhythms or melodies or arrangements—because they would do arrangements as well as compositions. So I've been really inspired by people like those two and Villa-Lobos because of their ability to balance 'serious' music and popular music. And perhaps that could be one reason some people don't like Barrios—they think it's too accessible, too easy to understand. That's another discussion—whether it's valid classical music at all. My own feeling is that 'classical music' covers so many centuries and so many styles that it's hard to define it by categories. But I was unabashedly inspired by those composers because they spoke to me on a visceral level."

O'Sullivan first caught the music bug around the age of five, when he "found a ukulele under my parents' bed and started tinkering around with it. My dad knew how to play a couple of traditional Hawai-



ian songs and those were the only songs I knew how to play for a couple of years. In Hawaii, there's a really strong slack-key tradition, but I didn't have any family around me often that played that, so I didn't really grow up with it." Instead, he played ukulele (which he still does) and some guitar. "When I got to high school," he adds, "I changed from a little school on the North Shore to the Kamehameha Schools, which is a huge private school, and *everyone* there played ukulele. I was one of 500 kids in my grade, I didn't know anybody, and then a couple of weeks into school my freshman year, I heard a rock band play after school and they were playing Green Day and Sublime and whatever else was popular and way too loud, and I was like, 'I really want to do *that*!'"

So he played mostly electric guitar through high school, but once he went to the University of Hawaii he found a new passion. "When I was a freshman at UH, I started in marine biology, but I also took a beginning guitar class that was taught by a fabulous local musician named Jeff Peterson, who was a graduate of USC's guitar program. I was amazed by the way he held his hands and how he interacted with the strings and the instrument—I remember getting goosebumps. I could tell by the way he moved his fingers there was 'technique' involved—though I didn't really know what the word meant. I would show up early to class and play the hardest Stevie Ray Vaughan lick I knew in an attempt to get his attention, and one day he said, 'Hey, you sound really good—have you ever thought of majoring in guitar?' I didn't even know you *could* major in guitar. I thought music majors were all the orchestra musicians. I didn't know how to read. I had no place in the conservatory. My parents said, 'Well, try marine science for another semester,' so I did, and I really didn't like it, so I changed to music.

"That summer after my freshman year, I went to the music department and took a placement test," he continues. "I put my name on it, looked at it, and it looked like ancient Sumerian text to me; I had no idea what any of it meant! I walked up to the front of the room and said, 'I'm sorry,

WHAT HE PLAYS

"My colleagues have nicknamed my guitar 'The Cannon' because of its impressive volume," O'Sullivan says. "It was made by Paul Sheridan in West Perth, Australia, and it has amazing projection, coupled with great intonation and effortless playability. It has Indian rosewood back and sides with an extremely thin cedar top. It's an inspiring instrument, with a wide range of volume and color, making it a perfect concert guitar.

"For strings, I use a combination of normal-tension D'Addario treble strings and Savarez 540J high-tension basses. I like the normal-tension trebles for more sustained melodies, and the Savarez basses for their clarity and body."

'You can hear some of the Hawaiian music language melodically and harmonically in my music, and I think that's more because I grew up with it than because I was shown it by a *kumu*—a teacher—so it's more from absorbing it from the environment.'

I don't know what I'm doing,' and I turned it in blank. So I thought, 'Well, that's it, I'm out.' But instead they said, 'Don't worry. It just means you have to start with Music 108—Music Fundamentals.' I took remedial music, remedial guitar. I took guitar with Jeff Peterson—introduction to first position, reading, rest stroke, sitting position, who was Segovia. I knew *nothing* about classical guitar. Then I showed up for my guitar audition for them to place me, and I played Eric Clapton's 'Tears in Heaven,' which I learned from a live recording, because he played it on a nylon-string guitar. I thought: 'Nylon-string, classical guitar, nailed it!'" he says with a laugh. "I showed up and Dr. Byron Yasui was the man I auditioned for. He just looked at me kind of funny and said, 'OK, I know what to do with you,' so he put me in with Jeff Peterson, and he was great and so supportive."

O'Sullivan studied with Peterson for about two years, after which Peterson left the program to pursue other opportunities. "It was around that time that Jeff said, 'Hey, you should go study with Ben Verdery on Maui—he does a master class there for a couple of weeks every summer.' So I showed up there and I was blown away by the experience. People were there from all over the world. There were students from England, Australia, and California—like the San Francisco Conservatory students; a lot of people who wanted to study with Ben, so they came out to the master class.

"So I just jumped into the fire. I played *Lagrima* and *Choro No. 1* by Villa-Lobos and that was my first time at the class. I was so nervous because I'd never played in a master class, and Ben gave me a lot of advice and my marching orders—sit up straight, hold your hand in this shape, learn your music in your head without the guitar; things like that. I would go home every year after the class and do these things and really make sure I held onto that list. It was a great opportunity for me to have a whole year to work on it."

Meanwhile he continued his studies at the University of Hawaii. "I took seven years to finish my undergrad [degree] because I knew I was on the catch-up track," he says. "I knew I was up against a bunch of classical guitar students who had been playing since they were 13, or even younger. And I came to it when I was 18. So I took the time I needed to prepare. Then, in the summer of 2008, I auditioned for Yale with [Mauro Giuliani's] *Grand Overture*, Nikita Koshkin's *Usher Waltz* and the [Bach] *Prelude, Fugue and Allegro, 998.*" He credits a year or more of study with guitarist Lisa Smith for preparing him adequately for the audition, which obviously went well. At Yale, O'Sullivan truly blossomed, and that experience has been the springboard for all that has followed, from his stint teaching guitar at the University of Hawaii in Manoa, to making his two albums.

Most recently he was finishing a book of the pieces on *Born and Raised* and *Songs for the North Shore*, and also beginning a new CD project devoted to the music of early 20th century Hawaiian composers such as Queen Liliʻuokalani, Ernest Kaʻai, and Henry Kailimai, for which he will play both guitar and ukulele. He has continued to write more of his own pieces, as well.

"Basically, what I'm doing is this sort of sub-genre of Hawaiian music in this niche of classical guitar," he says. "Jeff Peterson and Byron Yasui have been writing classical music for a long time before I did, so in no way am I a pioneer. I'm looking at what they did and saying 'Hey, that's a great idea. I want to do that in my own way.' I'm hoping the music I write speaks to and resonates with a Hawaiian audience as well as the classical guitar community." **CG**

MUSIC TO PLAY

Born and Raised

by Bailey Matsuda
(arr. Ian O'Sullivan)

(See following pages for music.)

Bailey Matsuda is a teacher in the Performing Arts department of the Kamehameha Schools on the island of Oʻahu, as well as a musician, composer, arranger, and producer—indeed, he produced O'Sullivan's *Born and Raised* album, from which this piece comes.

"Bailey wrote this in in the mid-'90s as a tribute to a sugar plantation community in Kaʻu, on Hawaiiʻi Island, that was going through the closing of their sugar mill and experiencing a drastic change in a way of life that had sustained for four generations," O'Sullivan says. "That community was comprised mostly of Japanese immigrants, but culturally very Hawaiian. This is a very common story in Hawaii.

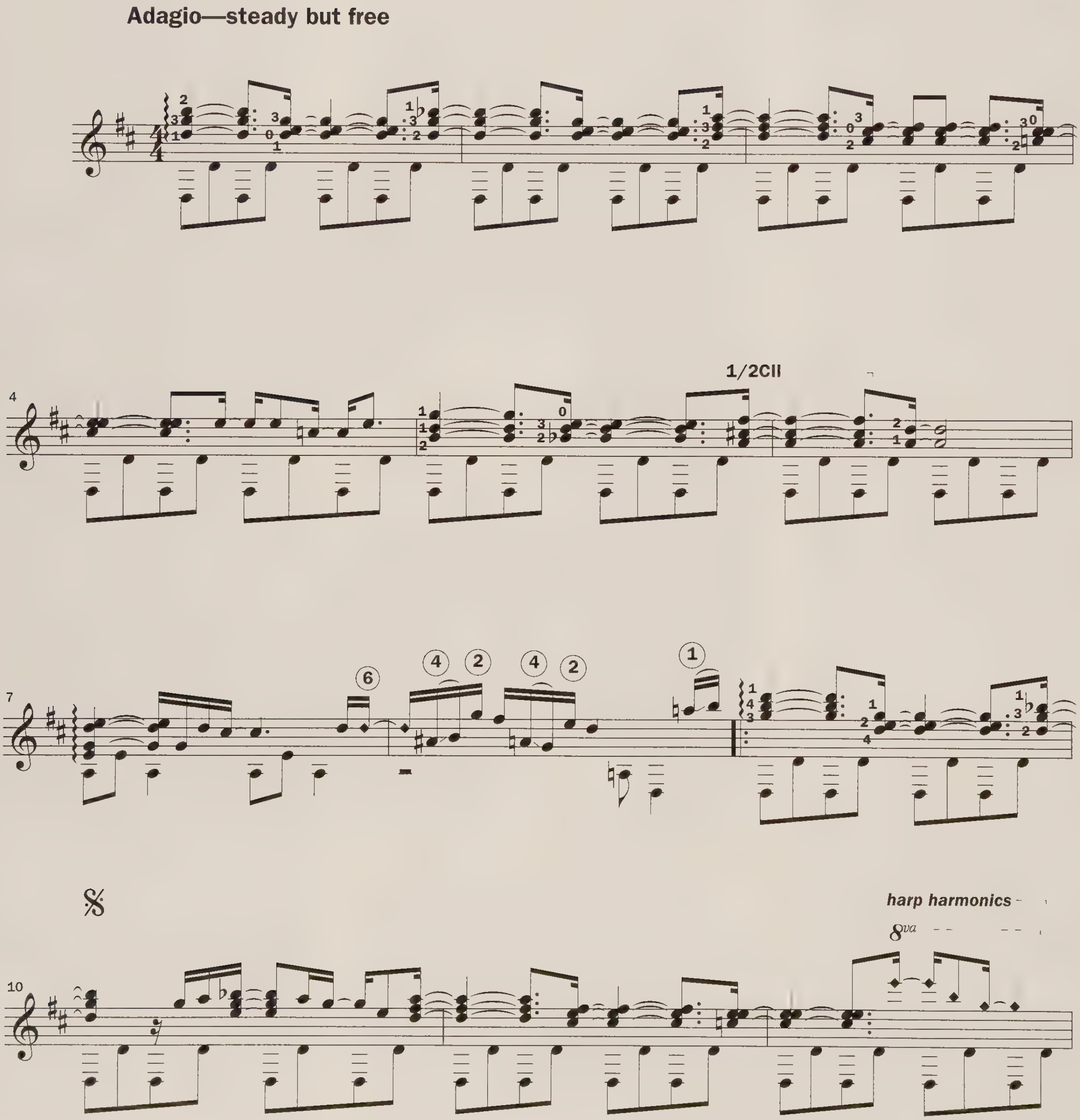
"The main melody is heard with a pedal bass line beneath slowly changing harmonies, evoking a feeling of timelessness and nostalgia—what the Brazilians call *saudade*. The second theme combines a Japanese *koto* scale, percussion that emulates a Hawaiian gourd implement called an *ipu*, and presents harmonies that allude to some of Bailey's jazz influences."

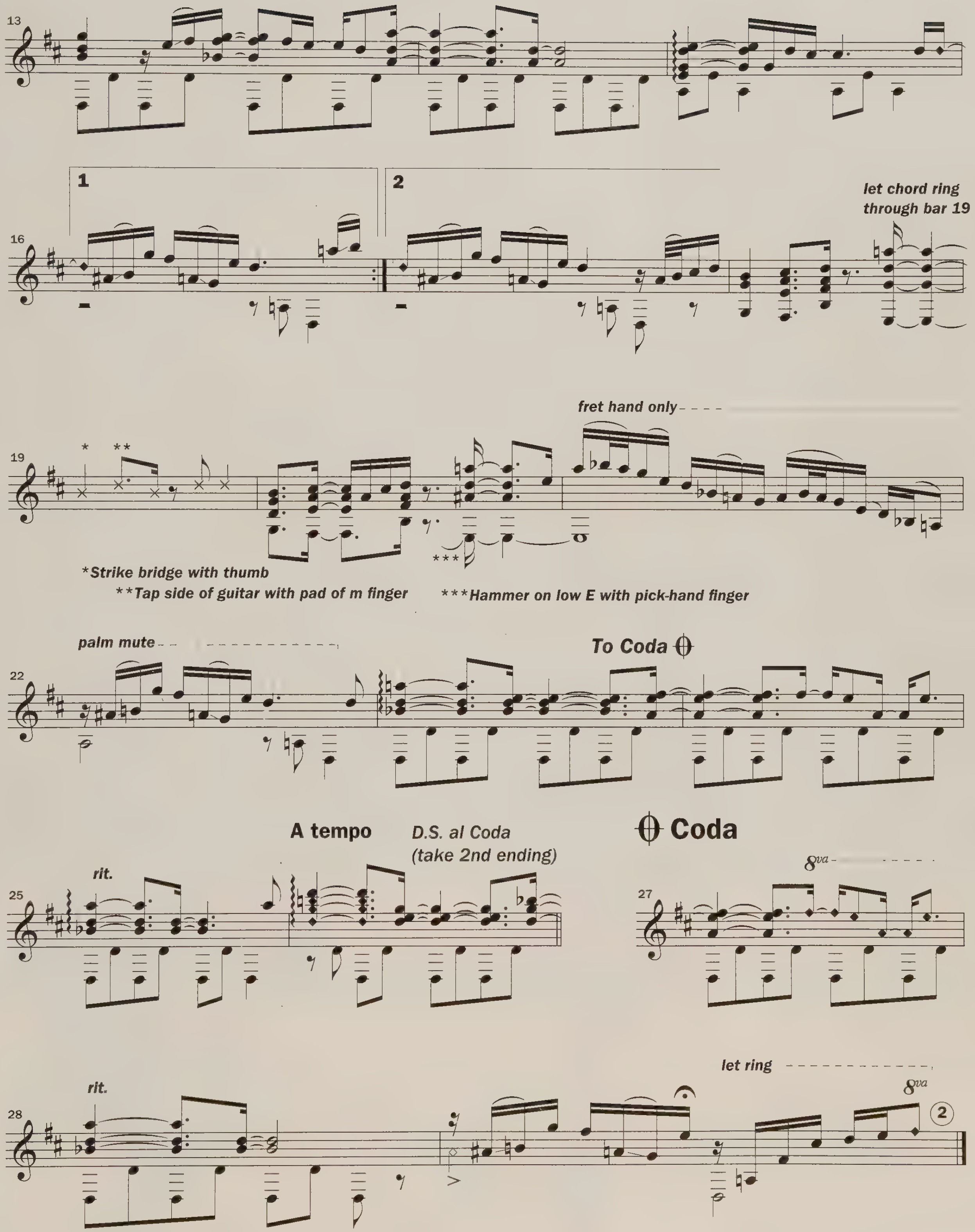
To hear Ian O'Sullivan play *Born and Raised*, go to classicalguitarmagazine.com/musictoplay. Guidelines for submitting pieces for "Music to Play" can also be found there.

BORN AND RAISED

by Bailey Matsuda (arr. Ian O'Sullivan)

Tuning: D A D G B E


Adagio—steady but free
1/2CII
harp harmonics
8va


13
1
2
16
let chord ring through bar 19
19
*
**
***
fret hand only
22
palm mute
To Coda
A tempo
D.S. al Coda (take 2nd ending)
Coda
8va
25
rit.
27
28
rit.
let ring
8va
②

*Strike bridge with thumb

**Tap side of guitar with pad of m finger

***Hammer on low E with pick-hand finger

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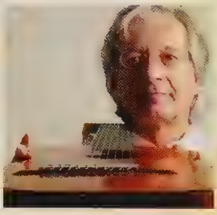
FEATURED ARTISTS

William Kanengiser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SoloDuo

Roland Dyens

Gaelle and Boris

Jéremy Jouve

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SPECIAL FOCUS

PERFORMANCE

Uncommon Strategies
Helpful tips to better prepare
for performances
by Andy Whitehead
66

Balancing Act
It isn't easy juggling performances
and a teaching career
by Christopher Mallett
[illegible]

Momentito
Understanding your strengths
and limitations is key to repertoire
by Graham Wade
70

UNCOMMON STRATEGIES

TRY THESE HELPFUL TIPS TO BETTER PREPARE YOU FOR PERFORMANCE

BY ANDY WHITEHEAD

Carl Zeiss Tessar
HD 1080p
Logitech

Recording yourself in a mock performance can help you prepare for the stage

When you practice, are you preparing for the stage or the practice room? Since *how* you practice is more important than the time you spend practicing, using these three methods will help you more effectively prepare you for actual performances. I encourage you to experiment with these by gradually incorporating them into your current practice routines.

MENTAL PRACTICE

First, I recommend that you develop your ability to create music without judging it. When you're onstage, your performance should be about giving, as opposed to taking. To get there, you should be in a completely creative headspace, free from all self-editing and critiquing. Try to critique your playing in the practice room, not onstage. On the other hand, you don't want to have only a critical mindset during your practice time. This is because the mindset you develop in the practice room will inevitably carry forward to the stage. So, what's really needed is a balance of judgment and creativity in your practice.

So, how do you practice being creative?

There are many ways to be creative in your practice, but one is to play a song or multiple songs for a set amount of time, free from any judgment. Set an amount of time for you to play anything you want and be sure to record it. After playing, listen back to the recording. Identify and write down what you liked and didn't like. Then, start your next practice session by looking at your notes, which will tell you what to repeat and what not to. You can also use this creative session to freely improvise, which will help you generate new ideas for compositions. Eventually this creative mindset will become easier to enter into during your practices and, as a result, your performances.

Another effective method is to sing your part. You can do this along with a recording of your song or while following along in the sheet music. Start by just listening to the song you're going to perform on "repeat" as much as possible. Try to soak in the feel and message of the song. Then, challenge yourself to sing every note along with the recording. Make sure to sing all the details, including accurate dynamics and articulation. Next, sing the song from memory without the recording. Similarly, you can sing your part as you read through the sheet music for it. If you sing your part in these ways, you'll have made an incredible foundation of becoming familiar with the song. This will give you a great mental guide for when you try to play it on guitar.

Another habit worth developing is learning to center yourself mentally and emotionally. This can make a very quick improvement on your overall performance. Begin by relaxing and taking a few deep breaths. Next, notice and relax any tension in your body, starting with your face and

CRAIG CHEE PHOTO

moving down to your toes. Think of how the song you are going to play begins. Think of the meaning and character of the music. Imagine how your relaxed hands, arms, and body will feel playing the song. Finally, without thinking about starting, let yourself simply begin the song. If you make this method a regular habit before you practice, it will easily carry over into a performance habit.

One last mental habit to form is to become accustomed to focusing on the big picture. To do this, focus on the overall flow and feel of the music, as opposed to each separate technique and movement. Think about the bigger rhythms, as opposed to the smaller ones. Try shaping the song as a whole, letting your imagination guide you.

When you are developing a new technique, spend as little time as possible playing it by itself. As soon as you become fairly comfortable with a technique, play it with a metronome and in the context of the song. It's OK if that means playing the song at a slow tempo to accommodate the difficult technique. By doing this, you'll be speeding up the time it takes to play the technique seamlessly.

INTERLEAVED METHOD

Now, I want to explain in detail a very effective method that delivers noticeable long-term results. It's called the interleaved method and it mimics the demands of a real performance by forcing you to play a passage without having immediately played it before. I'll break it down for you.

The first step in this method is to pick a few things to work on. Let's say you want to improve these three things:

1. Canon in D by Pachelbel
2. C Major Scale
3. C Major Arpeggios

First, play Canon in D for only two to five minutes. Set a timer if you need help with limiting your time. Second, practice the C major scale for the same two to five minutes. Thirdly, practice C Major arpeggios for two to five minutes. This completes one set. Next, practice each task in the same order for the same amount of time to complete the second set. Lastly, repeat the same process to complete the third set. So, if you spend two minutes on each topic, then you end up with a very efficient and effective practice session in as little as 18 minutes! Sounds too good to be true, doesn't it? Fortunately, studies show that the interleaved method of learning is very effective in long-term retention of a subject. Not to mention, it adds variety and spontaneity to your practice session.

This method is effective because it makes you recall memories. You are forced to forget what you previously played by playing something new. Then, you are forced to remember what you previously played by returning to it. By repeating this process with three sets, you repeatedly recall the memory of a task, resulting in long-term retention.

Unfortunately, there is a downside to this method. That is, that you don't allow yourself enough time to become comfortable with one passage. But, although you might feel frustrated with Canon in D during that day of practice, you'll be pleased the next day when you've retained a good deal of it.

MOCK PERFORMANCES

Studies have shown that low-stakes test-taking improves learning significantly. Similarly, musicians can create low-stakes mock performances.

Before you begin a mock performance, set up an audio or video device to record your song or multiple songs. Then, begin your mock performance by recreating what you expect from the actual performance. You can do this by walking into your practice space exactly how you'll walk onto the stage. You can bow or even wear your concert attire for the mock performance. Next, enter into a creative mindset. Center yourself as previously described above. Then, perform your song or set. If you're just beginning to do mock performances, playing one song is great for now. Over time, you can work up to performing an entire set of songs. After your mock performance, listen back to the audio or watch the video. Then, identify and write down how well the music was played and how conducive your mindset was to performing. When you make mental observations, pay attention to when you might have started to judge your playing. Also, note when you might have begun to lose sight of the big picture or when you lost your overall focus. These notes will give you a point of reference for the next mock performance. Make sure to schedule mock performances regularly so that you are running through songs or sets multiple times in one week. Also, seek out opportunities to play for a couple of friends or family members.

Begin by relaxing and taking a few deep breaths. Relax any tension in your body, starting with your face down to your toes. Think of how the song you are going to play begins. Think of the meaning and character of the music...

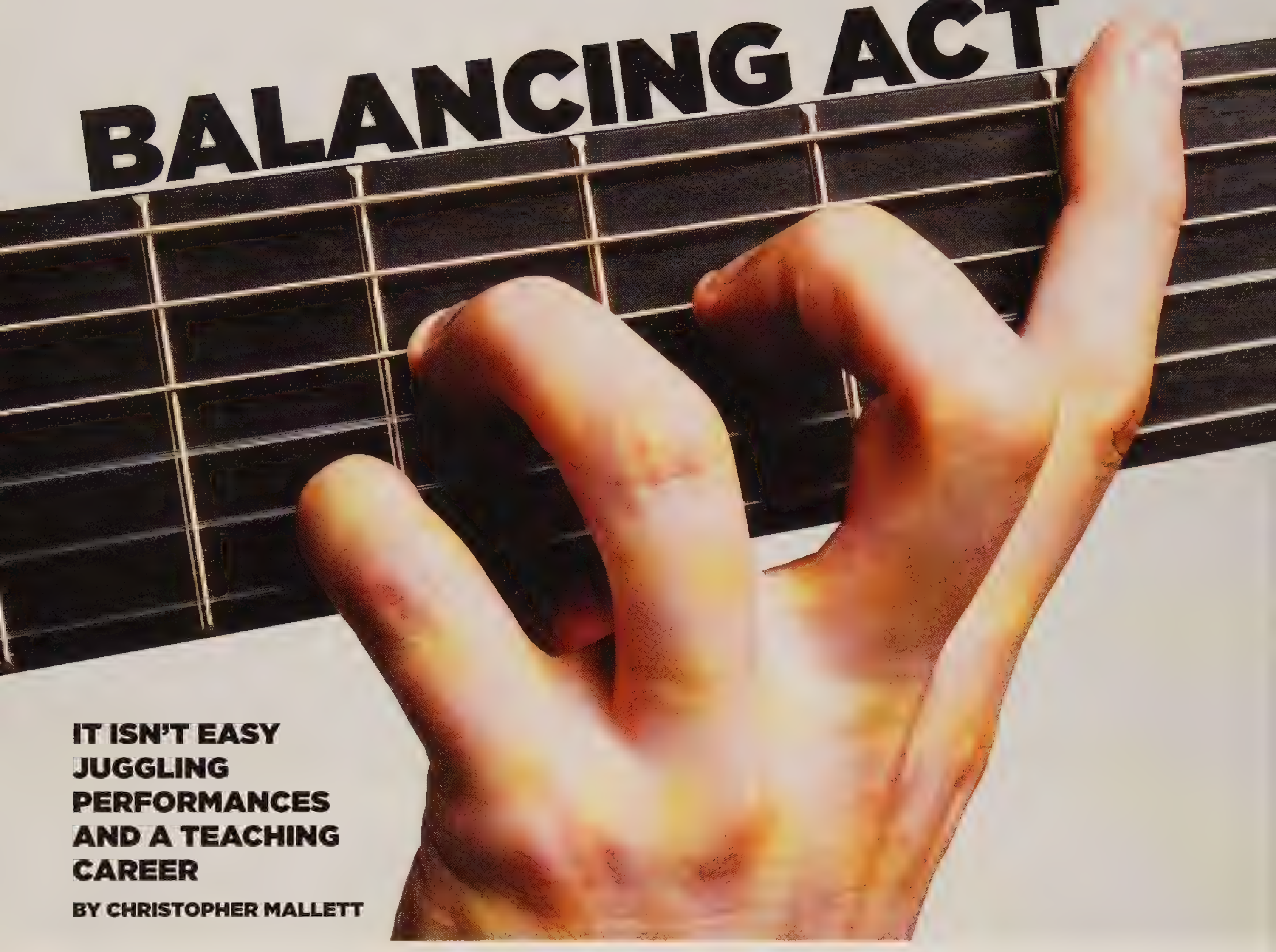
In addition to all of these practice methods, keep in mind that you can prepare effectively for a performance and still have your nerves creep up on you. A certain amount of stress and nervousness helps motivate you to perform at a higher level. When you do feel nervous, try channeling that energy into excitement to give a more dynamic and emotional performance. And above all, have fun!

Of course, you can customize your practice time to make these methods work best for you. If you do this, I'm positive you'll be fully prepared for any performances.

Good luck and happy practicing!

Andy Whitehead is a guitarist, teacher, and writer based in Denver, Colorado. He received his Bachelor's of Music in Jazz Guitar Performance from the University of Northern Colorado. andywhitehead.net

BALANCING ACT



IT ISN'T EASY JUGGLING PERFORMANCES AND A TEACHING CAREER

BY CHRISTOPHER MALLETT

The one thing most guitarists have in common is their love of performing. While performing may not be what first brought us to music, it certainly can be the glue that holds us there. After all, who doesn't love applause? But finding the time to prepare for a performance can be difficult. It's no secret that the majority of classical guitarists graduating with a performance degree will supplement a substantial part of their income from teaching. As performance majors, students spend the bulk of their college education preparing to go out into the world as full-time performers, while receiving little training on teaching students or learning other entrepreneurial aspects required to become a professional musician. Even with teaching as a primary source of income, guitarists can still enjoy a successful concert career as long as they learn how to balance and manage their time. I spoke with several professional guitarists about their experiences and methods of balancing time between performing and teaching.

Time management is one of the biggest hurdles to overcome when preparing for a concert while also teaching full-time. In addition to performing internationally as a soloist and in an ensemble setting, Connie Sheu also teaches at the Pasadena Conservatory in southern California and is the general manager of the Guitar Foundation of America. For Sheu, having a full schedule has its benefits: "Sometimes, having less time actually makes my practicing more efficient. I often feel more focused and determined to make the most with shorter periods of practice time interspersed throughout the day, and I genuinely crave time with my guitar if other things have been keeping me busy."

Josinaldo Costa is director of the classical guitar program at Servite High School in Orange County, California. He also organizes two major guitar festivals in Europe. Costa says, "I don't use any elaborate method to manage my time. I simply make sure that there are reasonable amounts of time to be dedicated to each task. However, I try to be as strict as possible with the schedule I set for myself, and to maintain a daily routine and keep very clear goals in mind. In my experience, the problem in managing time is not the manner of management itself, but rather in diminishing the amounts of unproductive time. A routine really helps me, as I feel that frequently I lose the most time in preparing (or planning) to complete a task than with the task itself."

Whether teaching private lessons at a music studio or at the college level, our teaching load typically decreases during the summer months. Though it may be a financial burden, it can also be a fantastic time to plan an entire season's repertoire, contact concert venues, or even record an album. Matthew McAllister, who divides his time between performing internationally and teaching at the Royal Conservatoire of Scotland and the University of St. Andrew, usually finds himself very busy during term time. "There is not much free time in each week. I have to make the most of the summer break and do as much touring and as many festivals as possible during this period," he says.

MAKE EVERY MINUTE COUNT

As a concert approaches, the teaching does not stop, but how can we pull time out of thin air? It's there; we just have to make every minute (and second!) count. Try to take advantage of that gap in your schedule when a student calls in sick, or if a friend is running late, use those 10 minutes to work on a passage that has been giving you trouble. Everyone I interviewed takes advantage of their limited time in different ways, but they all acknowledge that focusing on challenging sections of music is a crucial part of practice, no matter how much time one has.

McAllister feels that "zero procrastination and only working on the challenging aspects of the repertoire," is one strategy to use when you have limited time to practice. "If I have 10 minutes to practice then it is only spent tackling the most demanding areas of the music. Try consolidating your practice time to make sure all the necessary practice points for an upcoming concert are hit."

Not every practice session will be ideal, of course. Often, something in our daily routine needs to be sacrificed to fit everything into our schedule. Sheu says, "I skip the technique drills and scales and instead create technique drills out of passages in my repertoire, and do slow practice of difficult passages."

We can also take advantage of our time by not limiting our concert preparation to the practice room. "Score studying helps when there's little time," Costa says. "You can do that on the metro/bus or during any sort of break that you don't have the guitar with you." Seattle, Washington–based international performing and recording artist Hilary Field says, "While traveling on a plane, I'll work on writing the music out on staff paper from memory. I feel secure when I am able to hear the entire piece in my head, visualize the notes and harmonies, and visualize the fingerings. A lot of these strategies can be done without guitar in hand, and are pretty intense practice methods for really understanding the music."

BUILDING CONFIDENCE

One of the keys to becoming a more confident performer is feeling secure with the repertoire you are preparing for an upcoming engagement. The confidence it takes to play on stage can only be achieved by spending a great deal of time with the music you are planning to perform. The tasks that we face in our daily lives can at times feel overwhelming, and what usually falls by the wayside is a consistent practice schedule. Reviewing pieces from previous concerts, in addition to learning new repertoire, can actually be an excellent way to save time. "I try to maintain a varied assortment of music in a somewhat ready-to-perform state," Costa says. "This means that if something comes up in a short timeframe, a substantial amount of the work is already done— especially the work that requires the most time: memorizing, learning a particular technique, etc."

"I do quite a bit of practicing in my head, to hear and visualize the score, and to understand the music beyond the fingers on the strings," says Field. "I also work on breaking out of muscle memory to reinforce a deeper grasp of the music. I break the music into sections and practice starting at random sections. I practice a phrase, drop my hands, and wait before I continue in order to break the chain of muscle memory. I work on understanding all the harmonic changes and the form. If there are multiple phrases that are similar but with slight changes, I'll play those back–to-back to understand the similarities and differences."

STAYING ORGANIZED

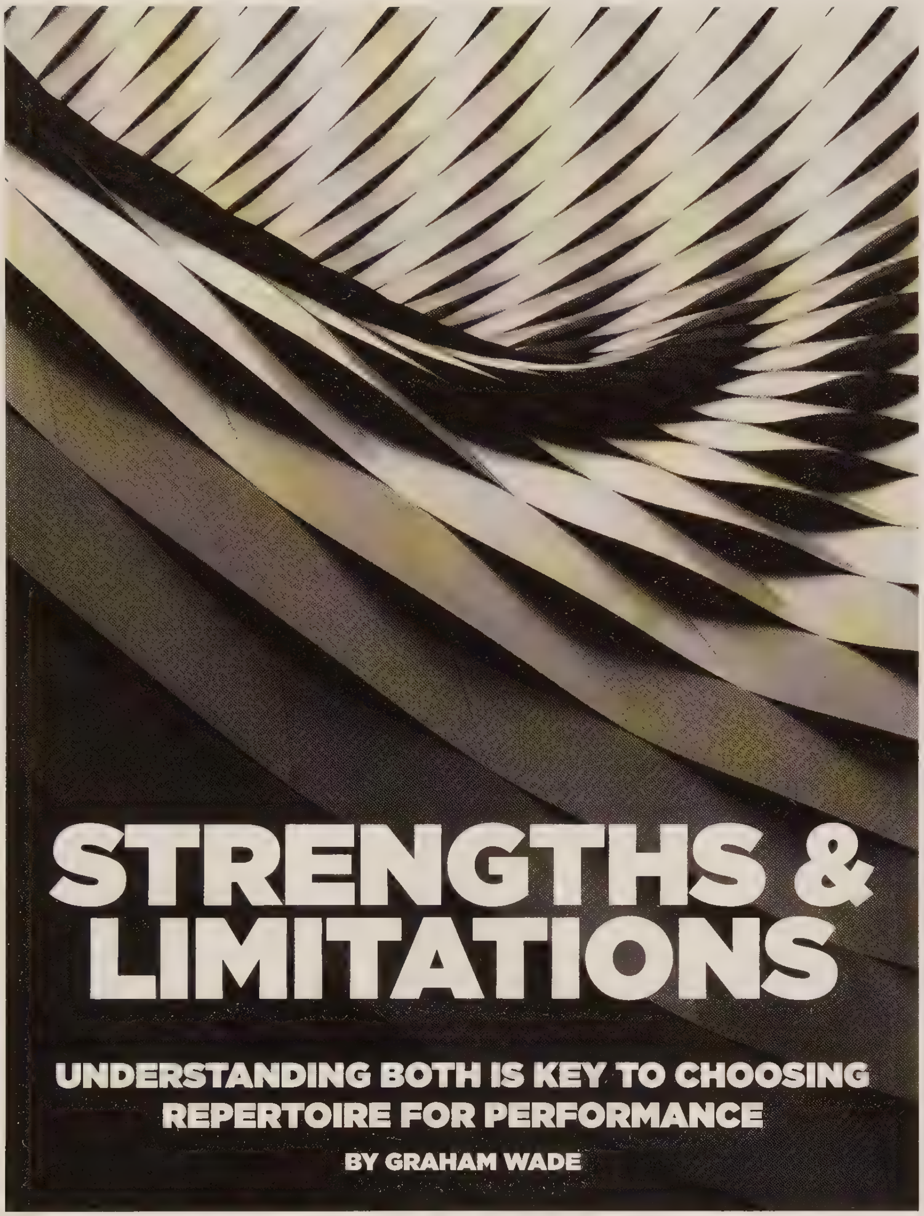
Many guitarists will eventually find themselves in a situation where they will have to prepare multiple performances in a short time. Sometimes each concert can require completely different repertoire. A practice log can be a beneficial way to manage and organize daily practice. McAllister explains, "I have a simple graph—I got the idea from David Russell—where I list the days of the month against the repertoire I am preparing, and I make a note of what I practice and on which days. I use varying colors of ink to record how well the practice is progressing. This chart can help highlight how things are developing and show me at a glance what needs work."

Still, maintaining a practice log does not work for everyone. "I have tried, but I found that it didn't help me much," Costa says. "In fact, the log itself became another task to be dealt with and an end in itself. There is a place for discipline and organization in practice, for obvious reasons, however, completely removing the aspect of chance and non-regimented enjoyment from the routine can really damage one's relationship to the instrument. Having said that, we all have different personalities and problems and therefore, we need different solutions."

Field believes that to have a successful performance career, you must "be prepared to take a serious look at your commitment to being a musician through all the ups and downs that come with being an artist. Always put your best self forward not only as a performer, but also in all of your professional interactions."

Finding the balance between performing and teaching may be difficult, but finding time to do the things that we love creates a more fulfilling and meaningful career as a musician.

Christopher Mallett is a performing guitarist, recording artist, and co-owner and teacher at the California Conservatory of Guitar.



STRENGTHS & LIMITATIONS

UNDERSTANDING BOTH IS KEY TO CHOOSING REPERTOIRE FOR PERFORMANCE

BY GRAHAM WADE

The great Hungarian pianist Louis Kentner once commented: "There is no such thing as a 'difficult' piece. A piece is either impossible—or it is easy. The process whereby it migrates from one category to the other is known as practicing." Many of the problems associated with the art of performing (whether in front of a public audience or a group of friends) might be solved if less-experienced guitarists were aware of these wise words.

Of course, you could argue, Louis Kentner's remarks raise a host of further questions. The concept of "practicing" is complex. How and what should we practice and for how long each day? Are some pieces intrinsically difficult and others fundamentally easy, and for what reasons? What is an "impossible" piece?

When applied to individuals learning to play a work, these questions often come down to physical resources. The music of Agustín Barrios, for example, has certain similarities to the piano compositions of Liszt and Rachmaninov—all three composers had large hands capable of a wide stretch across the musical span of instruments. Barrios's *Choro da Saudade* and *Danza Paraguaya* are two works where small hands are a disadvantage. For many young people and older players with restricted reach and limited plasticity, Barrios' music in particular instances will rank as "impossible" repertoire. The same applies to such works as J.S. Bach's *Prelude, Fugue, and Allegro,* where ample hands may be able to articulate the counterpoint more satisfactorily, in particular holding notes for the correct values against the contrapuntal movement in the other voices.

Playing pieces that involve too wide a stretch for certain hands can result in injury. Most professional players at some time in their career suffer hand problems through overstretching or too much practicing. Segovia (who possessed extraordinarily large hands) used to practice four sessions lasting an hour and a quarter, relaxing between each session physically and mentally. Other recitalists are renowned for their legendary extended hours of practice. Each individual has to decide on what is appropriate.

Repertoire that involves multiple barres might be classed as "impossible" for younger students, especially studies intended to improve one's aptitude in this area. David Tanenbaum described Sor's *Estudio 19* among Segovia's *Twenty Studies* in his useful guide, *The Essential Studies, Fernando Sor's 20 Estudios* (Guitar Solo Publications, 1991), as "another very popular beautiful study" which poses "a formidable level of left-hand difficulty on the modern guitar." However, he adds that such demands, "including extensive barring, are substantial, even on a Sor guitar." (See "Method" on p.54 for more on Sor.)

Even in the 16th century, barres were considered a gauge of difficulty. In Robert Dowland's *Varietie of Lessons* (1610), a preface by John Baptisto Besard of Visonti suggests young beginners should choose a simpler lesson at first, "which is not intricate by reason of many Gripes or stops (as you call them) and in displaying whereof one shall not need to lay his fingers cross the neck of the Lute."

Another killer for the left hand can be slurs, the dreaded *ligados,* without which guitar playing would be far easier! However, failure to master this technique means your fingers are not fit for purpose. For this reason, leading guitar pedagogue Abel Carlevaro wrote a fourth volume to his *Didactic Series for Guitar* with some 30 pages

SAMUEL ZELLER PHOTO

Musicians have been struggling with barre chords sincethe 1600s. Dirck van Baburen, *The Lute Player*

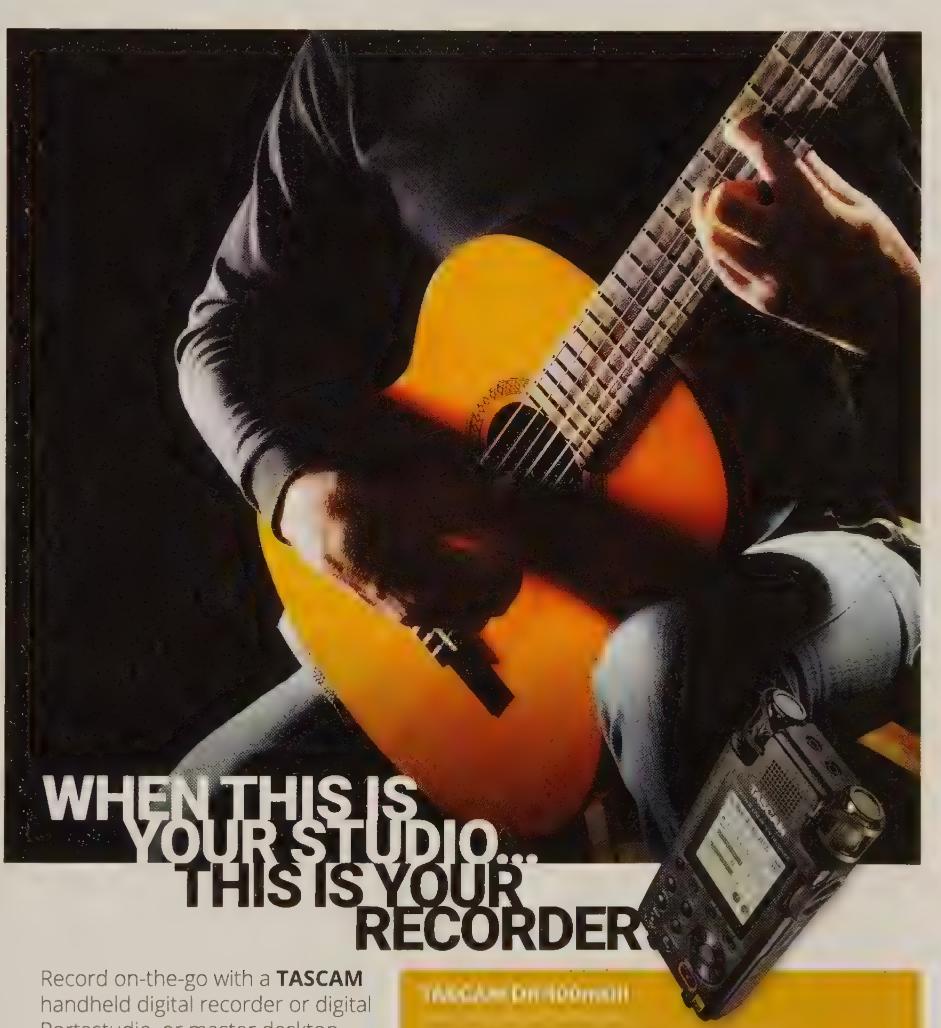
covering as many permutations as possible, including ascending simple ligados, descending simple ligados, ligados of three and four notes, mixed ligados, continuous ligados, trills, ascending double ligados (and several others). This can be followed up with Napoléon Coste's 21st *Etude* and the punishing second half of Villa-Lobos's *Etude No 10.* For certain pupils, such exercises should be marked—like dangerous stunts sometimes seen on television—with the warning "Do not try this at home!"

The bridge that takes us from Kentner's "impossible" to "easy" in terms of repertoire is clearly dependent on the capabilities and inclinations of the individual player. Mastering the art of performance requires not only a process of finding solutions to problems, but also defining appropriate questions as well. As professor Raymond Thiberge once said, "Talent is a matter of degree, virtuosity a matter of scale." In his book *The Pianist's Talent* (Kahn & Averill, 1979), Harold Taylor observes that, "The integration of thought and action which the virtuoso takes for granted as part of the equipment is seldom achieved by lesser talents, even after long years of study and practice."

Julian Bream, while still in his teens, memorized the *Concierto de Aranjuez* in around ten days and then performed it in a broadcast for the BBC. Such a process of learning might take other players a year or longer. The ability to absorb repertoire rapidly in terms of both technique and interpretation is an essential element for leading performers. Such eminent musicians combine their technical abilities with qualities of interpretation. Ordinary mortals cannot match prodigious talent of that order.

Nevertheless, guitar music is itself an amazingly broad church, stretching over some five centuries. All of us can discover appropriate programs to perform according to our abilities at every level. Constant practice of the right kind (allied to intense motivation to improve, and a certain level of self-belief) can move each of us on towards whatever performing ideal we possess.

That's what playing the guitar is all about.



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REVIEWS

Minimal Music from the Gothemberg Combo p.79

Discs
Two Villa-Lobos collections; Duarte-Salazar Duo, Eva Fampas' *Greek Guitar Music*; live Paco de Lucía and John McLaughlin; David Leisner and Zuill Bailey, and more
74

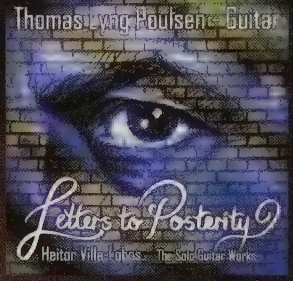
Print
Three contemporary Italian pieces; a divertimento by Mozart; *Spanish Guitar Music from the 18th Century*; Piazzolla tango etudes; two by Stephen Goss, and more
80

Stage
The JoAnn Falletta Concerto Competition
86

Tools of the Trade
Journey's collapsible classical
88

Mónica Esparza Traditional Model
90

Mickael Viegas


Thomas Lyng Poulsen · Guitar
Letters to Posterity
Heitor Villa-Lobos... The Solo Guitar Works

Letters to Posterity (Heitor Villa-Lobos—The Solo Guitar Works)
Thomas Lyng Poulsen
CVM

THE COMPLETE GUITAR WORKS OF HEITOR VILLA-LOBOS
MICKAEL VIEGAS

The Complete Guitar Works of Heitor Villa-Lobos
Mickael Viegas
Paraty/Harmonia Mundi

TWO VISIONS OF VILLA-LOBOS' GUITAR WORKS

One takes bold chances and succeeds

by Paul Fowles

Julian Bream's 1978 release of all 12 Villa-Lobos *Etudes* is an event many recall. It had two precedents: Turibio Santos (1968/9) and Narciso Yepes (1971). Santos' was a landmark recording, but not easy to get. Yepes' never caught on, possibly due to his trademark leaden sound combined with such eccentricities as the *mezzo-staccato* lower voice in *No.5.* So Bream's became the one every guitarist owned and many endeavored to emulate. By that time, recordings of the *Five Preludes* and *Chôros No.1* were plentiful, and *Suite Populaire Brésilienne* was gaining ground. Then came the post-millennium wave of *Complete Works*, four of which I listened to again when these new contenders arrived.

Portuguese guitarist Mickael Viegas names his sources as "Villa-Lobos' manuscripts" and the "piano transcriptions of José Brandão," which presumably means Brandão's settings of the *Five Preludes*. Mention of the manuscripts takes us into what was once unknown terrain, with *Etude No.1* shorn of its repeats, and *Nos.10* and *11* containing material absent from the 1953 published scores. However, Viegas' chief innovation is to add "melodic and harmonic material... which the composer may have removed or altered because of the instrument's inherent limitations." This he does by the extensive use of overdubs, generating textures beyond the range of a single guitar, and kaleidoscopic flourishes sounding midway between a grand piano and a concert harp. Having established his credentials by citing the manuscripts and Brandão, there can be little doubt Viegas also allowed himself free artistic rein. And so he should, because this astonishing studio creation offers Villa-Lobos as we never imagined it. It also establishes Mickael Viegas as a world-class guitarist.

Denmark's Thomas Lyng Poulsen thus has a tough act to follow. No notes are provided, but it soon emerges that Poulsen, in the *Etudes* at least, has also made use of the manuscript versions, most likely by consulting material contained in the game-changing 2008 edition by Frédéric Zigante. Unlike Viegas, Poulsen's program omits the *Valse-Chôro*, a worthy reject that didn't make the cut for the original published edition of *Suite Populaire Brésilienne*. Otherwise, all expected items are present, including *Valsa Concerto No.2*. Unfortunately, not all is secure on the playing front, with a worrying number of occasions when Poulsen's technique appears at its limit. There's also the recurring issue of a sharp and "naily" tone, most notably in *Etude No.4*, parts of which can only be described as unduly harsh. On these grounds alone, I hesitate to recommend Poulsen's version. **CG**

DUARTE-SALAZAR DUO
DANZAS DE FUEGO

Danzas De Fuego

Duarte-Salazar Duo
duartesalazarduo.com

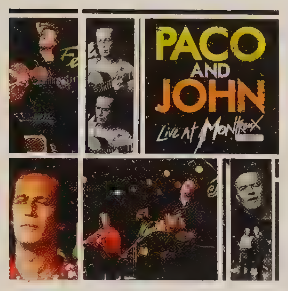
Duo shines on Piazzolla, Ginastera, and Falla works

This duo of Mariana Duarte and Emerson Salazar, based in Germany, have picked four major composers for their recital, the first being Astor Piazzolla with his three-movement *Tango Suite*, a fiery and very tricky work that they play beautifully, making all the relentless passagework from the first movement sound like a walk in the park. They play the evocative slow movement most effectively, and dispatch the stop-go rhythms of the final movement very well. Two of Enrique Granados' *Danzas Españiolas* (nos. 11 and 6) follow; familiar works that are welcome additions at this standard of performance, with the harmonic/pizzicato of the former, and the gradual speeding up of the latter, very exciting to hear.

Alberto Ginastera's *Tres Danzas Argentinas* were written originally for piano in 1937 and is the duo's own arrangement. The first is full of complicated rhythms and harmonies that seem effortless for the players. The slow second movement starts simply enough, but quickly develops complex chords that must be harder to play than they seem. The final dance is violent and dissonant with some hair-raisingly difficult chordal work and complicated rhythmic diversity.

The final six pieces are by Manuel De Falla and all very familiar dances, including three arranged by the duo: The restrained *Danza Del Corregidor* leads into the melodic *Danza de Los Vecinos*, with the best perhaps being the *Danza de la Vida Breve*, which has the right mix of musicality and fireworks. A wonderful and beautifully recorded disc from start to finish!

—Chris Dumigan



Paco and John Live at Montreux 1987

Paco de Lucía and John McLaughlin
Eagle Eye Media

Jazz and flamenco fusion played by two masters

I was fortunate enough to be at the December 1980 trio concert by jazz guitar giants John McLaughlin and Al DiMeola and *nuevo flamenco* king Paco de Lucía that resulted in the groundbreaking live album, *Friday Night in San Francisco* (1981), and I still count that among my most memorable concerts. That said, even back then I thought the flash and blazing speed of all three was, though undoubtedly impressive, perhaps a tad… *excessive*. This two-CD/one DVD set by just Paco and McLaughlin from the Montreux Jazz Festival seven years later is dominated by pieces from *Friday Night* and the trio's following studio album, *Passion, Grace & Fire* (1983), and I'd swear these two guitarists play as many notes as the threesome did on their trio numbers!

Still, it's hard not to be bowled over by the truly astonishing nylon-string pyrotechnics that turn up on every track (which are split about half-and-half between the two composers), especially when they play unison lines at breakneck tempos, never faltering rhythmically. There are many lovely, quieter melodic passages that positively *sing*, too, and provide needed contrast to the explosive flurries—there is equal virtuosity in those moments. Also notable: solo turns by McLaughlin and Paco, and a spectacular version of Chick Corea's "Spain." There's jazz, there's flamenco, there's improvisation galore, and this many years down the line, there's still never been anything quite like it. The concert DVD is exceptional, too—what a treat it is to be able to see their joyful interaction!

—Blair Jackson

Rolf Lislevand
La Mascarade

La Mascarade

Rolf Lislevand (theorbo, Baroque guitar)
ECM

Flawless Corbetta and de Visée on period instruments

Two composers are represented here: Francesco Corbetta (1615–1661) and Robert de Visée (1655–1733), have their music played on two cousins of our modern classical guitar—the theorbo and the Baroque guitar. The theorbo is a vast instrument with 14 courses of strings, several of which are free-floating basses with a big, wide, spectrum of sound; and the Baroque guitar, an utterly different instrument with a much smaller body than today's guitar, and five pairs of strings tuned in either octaves or unison, and no real bass register at all.

Most of the pieces here are short and succinct and Lislevand takes care to alternate the instruments one piece to the next so it's easy to hear the contrasts and similarities. So we begin with de Visée played on the theorbo with a *Prelude and Passacaille in D minor* and the longer *Les Sylvains de Mr Couperin*, both of which aptly demonstrate just how fabulous a sound one gets from this regal instrument, and also show us how easy it sounds to play, because it most certainly *isn't*. You need a huge hand span to even think of getting the right bass note. Lislevand gets it exactly right.

Then we move on to Corbetta and the Baroque guitar, with its comparatively tiny sound, but lots of strumming in evidence—a style of playing that undeniably sounds perfect with the instrument's treble prominence.

What with various chaconnes, sarabandes, rondeaux thrown into the mix—indeed, 18 pieces—this CD offers riches galore, and I cannot recommend it highly enough. *—CD*

Clive Carroll
THE FURTHEST TREE

The Furthest Tree

Clive Carroll (with guest John Williams)
clivecarroll.co.uk

A fine outing with guitarist mostly in 'folk mode'

Anglo-Irish guitarist Clive Carroll is a time-served classical player who subsequently adopted steel strings as his preferred medium. A similarity thus exists with Michael Chapdelaine although, while the parallel is valid, both are unique creative spirits who plough their own furrow.

This collection of original compositions is a retrospective of material written mostly over the past five years. The smoky late-night jazz of *In a Dream* is the recent completion of a rediscovered fragment from 1997. Elsewhere, Carroll pays tribute to the irreplaceable John Renbourn, with whom he toured from 2000 onwards, in a 50-second prelude titled *The Abbot's Hymn.* This piece sets the scene for an album that finds Carroll mostly in what may fairly be termed "folk mode," although we also get a hint of Shostakovich in *The Prince's Waltz.* As anyone who has experienced Carroll on stage will confirm, remaining in one groove for an entire evening has never been his style. This said, the diverse fields of country picking and multi-layered electronics, at which he also excels, are not prominent this time around.

Inevitably, the piece that will grab the headlines here is *A Renaissance Suite,* for which Carroll is joined by no less a figure than John Williams. The results remain engaging throughout five soundbite movements, inspired by *Sir Gawain and the Green Knight.* If the medieval imagery invokes the early '70s progressive-folk world of Gryphon and The Amazing Blondel, that's fine, even if the multi-talented Clive Carroll is too young to have been there in person.

—PF

machina lirica
Monika Streitová - flute • Pedro Rodrigues - guitar

Machina Lirica

Monika Streitová (flute) and Pedro Rodrigues (guitar)
Slovart Music

Modern pieces explore range of guitar-and-flute combo

There are eight contemporary works here (all written 2010 or after)—six Portuguese works (guitarist Rodrigues is Portuguese), one Czech, and one Slovak (flautist Streitová is Slovakian). Extreme modernism is the name of the game here, so listeners hoping for any lyrical melodies and conventional harmonies will hope in vain. All but one of the pieces are new to CD, and four incorporate live electronic sounds also. For the great majority of the disc, the pieces explore the widest range possible of sounds that a flute and guitar can make without actually incorporating chords and melodies into the frame.

Among the more interesting pieces are João Pedro Oliveira's *Burning Silver,* a work the composer calls a "recollection and reconstruction of some memories" of two early '70s British rock songs, "Silver Machine" by Hawkwind and "Burn" by Deep Purple. The other is *SAH* by Carlos Caires, the main idea being melodically and harmonically exploring a set of fixed pitches —a repeated E the most evident of them.

The players are very talented and have a large arsenal of composers eagerly waiting to write pieces for them, so with that in mind I can only say that if this modern genre of writing/composing appeals, then this CD is an excellent example of how it should be done. *—CD*

Gnattali

Paulo Inda (with flute, piano, and cello accompaniments)
Fonomidia

Broad scope of Brazilian composer's work on single CD

Brazilian composer Radamés Gnattali wrote some wonderful music, including varied items that included guitars. This CD by Brazilian guitarist Paulo Inda includes both solo and chamber works. The *Saudade*, languid and beautiful in its harmonic work, opens the CD, followed by the famous *Danca Brasileira*, complete with its Latin-jazz harmonies that work so well on the guitar. *Introducao e Choro* has Artur Elias Carneiro as flautist and arranger. Its opening is enigmatic and skittish, before the actual *choro* makes itself known. The fast and furious opening to the *Toccata em Ritmo de Samba No. 1* makes way for a slower but very complex set of harmonies that Inda handles with ease, in spite of their difficulty. The *Sonatina for Guitar and Piano* has Ney Fialkow on piano. The complex, three-movement work opens with a forthright "Allegro Moderato," moves on to a very dreamy and sad "Saudoso," before ending with and a suitably frenetic "Ritmado" close. This underplayed work is well worth investigating, especially as piano and guitar is not a particularly common combination.

Gnatalli's famous *Ten Studies* follow—they have become part of the staple diet for budding guitarists who want something modern, very demanding, yet still very musical. Recordings of them are actually quite rare, but this one is worth the wait. The final work is the *Sonata for Guitar and Cello*, again in three movements (with Rodrigo Andrade Silveira on cello).The similarities (and differences) between guitar and cello are investigated throughout.

—CD

David Leisner & Zuill Bailey
AZICA

Arpeggione

David Leisner (guitar)
and Zuill Bailey (cello)
Azica

Top guitar and cello virtuosos combine for a magical outing

The arpeggione is a nearly extinct instrument that's like a cross between a guitar (six strings, fretted) and cello (bowed) and enjoyed brief popularity in the mid-19th century. Today it is best-known through Franz Schubert's beautiful *Sonata in A minor D. 821*, for arpeggione and piano—but more commonly played today by piano and cello or viola, or flute and cello, or, yes, guitar and cello. A lovely version of that Schubert piece kicks off this exceptional CD by two classical virtuosos, with cellist Bailey taking the dominant melodic role and Leisner the more complementary guitar part (often the piano part, though arrangements differ). Leisner and Bailey are remarkably sympathetic duet partners, deftly switching back and forth between lead and support lines, always propelling the music forward. This sonata is a wonderful Romantic excursion, full of life and achingly beautiful in spots.

The rest of the CD is equally well achieved. Most interesting, perhaps, is Leisner's evocative *Twilight Streams*, which over the course of five short movements, ranges from the fluid, anticipatory build of "Empty Dark," to the quick, jagged shards of "Full Dark," the meditative "Empty Light" (dominated by guitar harmonics and breath-like cello), propulsive "Full Light," and searching/questioning "Adrift at Twilight." It's quite a range of moods and textures.

Also particularly notable are Manuel de Falla's *7 canciones populares Españiolas*, perfect on these two instruments, and Villa-Lobos' oft-played (but delightful!) *Bachianas Brasilieras*. All in all, this is a stunningly successful collaboration in every way. —*BJ*

NAXOS
GREEK
GUITAR MUSIC
Tzortzinakis • Fampas • Theodorakis • Hadjopoulos
Mavroedes • Harizanos • Bogris • Athanassakis
Eva Fampas, Guitar

Greek Guitar Music

Eva Fampas
Naxos

Rewarding journey to a largely unexplored realm

Eva Fampas' fine playing is well-known, and this collection of 14 works by eight composers is a fascinating journey into the realms of some largely unexplored music. Kyriakos Tzortzinakis' *Four Greek Images* from 1975 is immediately attractive, full of the Greek folk idiom. Dmitris Fampas (Eva's famous father) has three fine works here: The lovely *Vals*, the bouncy "Sousta" (from the *Three Greek Dances*), and the four-movement *Greek Suite*.

Some of the works of Mikis Theodorakis have been championed by John Williams and Miloš Karadaglic, to name but two, and there three transcriptions here, from *Epitafios,* and *Politeia*. Kostas Hadjopoulos' *Three Greek Sketches* from 1977 are short but effective pieces that would make a lovely concert item for any enterprising player, as they are both melodic and rhythmically interesting.

George Mavroedes (a student of Dmitris Fampas) is represented by two works: *The Journey*, which sounds somewhat Latin, and *Seascape No. 2*, the sheet music for which is one of several from this recording to be found in the D'Oz *Greek Guitar Music* book I reviewed in the Summer 2015 issue. Nickos Harizanos also has two works—the dramatic, tremolo-styled *Polychordon*, and *Two Ballads and Dance*, which is more melodic and immediate in its Romantic guise. Minas Bogris' *Waltz* from 2005 is great fun, and has a little touch of Koshkin's *Usher Waltz* in its manic portrayal of a slightly out of control dance. Nikos Athanasasakis' short *Taygetus Mountain* closes what is a strong and varied group of well-recorded and engaging pieces. —*CD*

NAXOS
LEO BROUWER
Concierto de Benicassim
JOAQUIN RODRIGO Concierto de Aranjuez
FRANK MARTIN Guitare
Miguel Trápaga Guitar

Brouwer, Rodrigo, Martin: Guitar Concertos

Miguel Trápaga (guitar,) Real Filharmonía de Galicia (conducted by Óliver Díaz)
Naxos

Brouwer and Martin premieres highlight intriguing disc

The number of recordings of Rodrigo's *Concierto de Aranjuez* long since reached a level where the appeal of yet another one rests on the other pieces presented alongside. This release rises to the occasion by offering two premieres in the form of *Concierto de Benicássim* by Leo Brouwer and *Guitare* by Frank Martin.

The Brouwer is well-documented, and it seems odd that it's taken since its creation in 2002 to arrive on disc. The Martin's gestation period has been longer still, *Guitare* being the unassuming title of the composer's 1934 orchestration (minus guitar) of his deservedly revered *Quatre pièces brèves.* Hearing this modern classic expanded is an experience not to be missed—the chromatic quasi-Baroque ornamental figures in "Air" leaving the most lasting impression.

Despite having some repeats deleted, the Brouwer still clocks in at over a half-hour, but is sufficiently eventful to justify that duration. The magnificent central "Lento" which, according to Javier Suárez-Pajares' notes, was partly recycled by the composer from a 1968 film score, is a hidden Brouwer gem, while the final "Allegro" contains a rare example of tremolo in Brouwer, appropriate as this concerto marked the 150th anniversary of the birth of Tárrega.

Miguel Trápaga's playing remains polished and spirited throughout although the rather amplified sound of the guitar may disturb some. There's also a curious rhythmic blip in the first movement of the Rodrigo, emanating not from the guitarist but from the string section. —*PF*

FREDERIC HAND
ODYSSEY

Odyssey

Frederic Hand (with David Leisner, gtr, trk 8; Jayna Nelson, flute, trk 11)
Panoramic Recordings

Unique guitarist/composer takes listeners on a journey

I have always thought the famously eclectic Frederic Hand to be a major composer for the guitar, even though his actual publications are small in number. In that body of work, he has managed to create a sound which is immediately his and utterly unique. His particular brand of harmonies—at times so jazz-like—is especially evident in the slow emotive pieces on this disc, such as his harmonization of the centuries-old Scottish/English folk song *The Water Is Wide*, or his solo version of his own *Prayer*, recorded as a duo by John Williams and Tim Kain more than a decade ago. But one sees another side of his work when listening to *Cantiga de Santa Maria*, his reworking of 13th century songs, or his *Four Sephardic Songs*, which again hark back to medieval times and alternate between slow, mournful melodies and brash, nearly relentless, and often seemingly flamenco-driven pieces.

One of the best from this album is *For Julian*, originally written on an 8-course Renaissance lute, but now adapted for guitar, and full of Hand's unexpected harmonies. (Hand studied in England with Julian Bream, on a Fulbright scholarship.) David Leisner's second guitar on the title track, *Odyssey*—an extended piece of major importance—and Jayna Nelson's flute work on the memorable *A Psalm of Thanksgiving*, are both welcome additions to this beautiful, (mainly) solo album, which highlights the distinctive sound of one of the guitar's most compelling composers. It's all fantastically recorded, too, by Dave Cook and Julie Last. *—CD*

John W. Warren
Serenata de la Sirena
Original and Latin American classical guitar

Serenata de la Sirena

John W. Warren
johnwwarren.com

Stylistic mixed bag delves into Latin, jazz, folk, and more

This American guitarist-composer, who traditionally has specialized in playing works by Latin and South American composers, has self-produced a CD of nine homespun pieces mixed with five other works. Warren's title track is warm and Latin in style, with a nice melody and harmonies. Leo Brouwer's arrangement of *Drume Negrita* follows, with a new interlude composed by Warren, and a couple of other moments where he deviates, in an improvisatory way, from the printed score. The result is nice, but it's a little unnerving to hear a piece sound different than you might expect. (Warren wrote *CG*'s article, "Tips on Improvisation," for the Summer 2016 issue, so he does have leanings in that direction.) Antonio Lauro's short *La Catira* is a rarity that Warren plays very well. There are also two pieces by Baden Powell: *Berceuse a Jussara* is a work I had not heard before—Warren dispatches it with an almost jazz-like touch that suits the piece nicely; and *Afro Sambas* is complex and highly rhythmic throughout. Howard Heitmeyer's version of *Scarborough Fair* feels a little heavy-handed and cluttered for such a simple folk song.

The rest of the works are Warren's. *Nisene* is a complex, patterned, arpeggiated, piece, while *La Noche Triste* is a moderately appealing work, but no more than that. Most of the other originals are pleasant, border-crossing works that meander along well enough but, sorry to say, I did not find to be particularly memorable. *—CD*

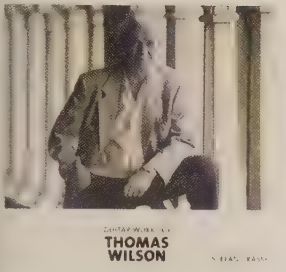
A Mozart Tribute

Martin Hegel
Acoustic Music

Outstanding offering of pieces inspired by Mozart

Any disc that delivers precisely what it says on the tin is worthy of credit, and that's certainly the case with this uplifting German release. Drawing on the adapting skills of J.K. Mertz, Fernando Sor, Anton Diabelli, Simon Molitor, Ferdinando Carulli, Giulio Regondi, and the performer himself, all 22 tracks are united in making up for the unfortunate reality that the guitar is an instrument that appears not to have stimulated Mozart's otherwise boundless creativity. But the man's spectral presence reigns supreme throughout a resolutely upbeat agenda of arrangements, variations, and fantasias. Even Sor's over-exploited *Op. 9* variations have the right to appear, and they do. Elsewhere, elegant and understated Mozart soundbites are central to the proceedings, the *Don Giovanni* fantasias by Mertz and Regondi being the only pieces other than the Sor to break the five-minute mark.

All's very much in order on the playing front, with Martin Hegel's capacity to convey the spirit of the post-Mozart era further enhanced by the use of a period instrument by Bernard Enzensperger (Vienna, c.1834). I'd like to reveal more about this handsome vintage instrument, its tasteful lines dominating the cover shot, but Erik Pierre Hofmann's notes on it are in German only, as are the four columns Hegel provides about the music. Now, it's perhaps fair to say the reputation of the Anglophone world for linguistic ineptitude is richly deserved, for the most part. But, for better or worse, an English translation would have added to many listeners' enjoyment of this otherwise outstanding offering. *—PF*



Guitar Works of Thomas Wilson

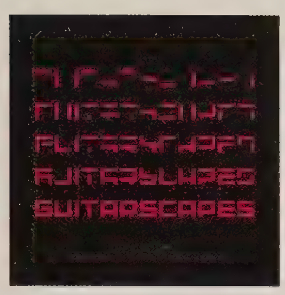
Stefan Grasse
Xolo

Atonal austerity rules in guitar works of UK composer

The dapper countenance of Thomas Wilson (1927–2001) is central to the cover of this new CD of his complete solo guitar works, numbering just five in all, played by German guitarist Stefan Grasse. Born in the U.S. but raised in Scotland, the prolific Wilson wrote orchestral works, chamber pieces, operas, choral pieces, masses, incidental music—and this handful of numbers for our instrument. To say that this music is difficult to assimilate is telling only half the story, as it is very modern, often very disjointed melodically, and full of atonalisms.

The first work, *Three Pieces for Guitar,* from 1961, is typical of this style. The pieces are short, but serious, with an "Allegro molto" in the form of a *moto perpetuo*, which leads to a "Lento con espressione," and finally to a "Moderato poco rubato," which is almost in the manner of a recitative. *Soliloquy*, in five sections, was written for and performed by Julian Bream (1969), while the single-movement *Coplas Del Ruisenor* (1972) was penned for Angelo Gilardino, another challenging composer (the title refers to a nightingale). *Cancion* (1977) and *Dreammusic* (1980) complete this recital.

What comes across in most of these works is a feeling of atonal austerity. It strikes me as music you appreciate rather than love, and it is fair to say that this music will not appeal to some listeners who prefer theirs more harmonious. Still, the release of the complete guitar works by a respected UK composer is admirable. *—CD*



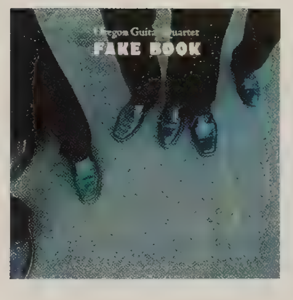
Guitarscapes: Minimal Music for Guitars

The Gothenburg Combo
gbgcombo.com

Repetition is hallmark of two extended modern works

David Hansson and Thomas Hansy have been playing together for more than a decade and here play only two pieces: Their self-penned *America*—a 22-minute suite in five movements—and Terry Rileys's sprawling *In C.* First, let me say that their technique is top-class, but they rely heavily on unusual effects and repetitive phrases, so this definitely will not be to everyone's liking. *America* is dominated by multiple repetitions of certain phrases that over time gradually change, almost imperceptibly. There is, of course, some contrast among the five movements, but the essence of them is one of continuous hypnotic repeating. Two acoustic guitars are used throughout this first work.

The Riley work perhaps explains the subtitle of the CD although this version of *In C* uses a multi-channel recording of both classical and steel-string guitars (22 in total!) to create its effect. I must be one of the few people on the planet who had never heard the piece, although its reputation as a ground-breaking work is huge. My response to it is similar to the previous work, to which it bears more than a passing resemblance. At nearly 25 minutes long, it takes a while for it to become familiar, but suffice it to say that anyone partial to minimalism will adore this fine performance of this very individual work, and as such this CD can be confidently recommended, providing you do indeed like your music repetitive. *—CD*



Fake Book

Oregon Guitar Quartet
Cube Squared Records

Paired tunes yield intriguing results

This well-recorded and expertly played CD has an interesting concept—namely, eight pieces, four very "classical," where every note is pre-planned, and four others where the fake-book idea of improvising over a given set of chords and melody comes into play. The pieces are divided into pairs, one featuring each approach. So, for example, Mozart's *Rondo Alla Turca*, a wonderfully bright and effective opener, makes way for "Blue Rondo A La Turk" by the great jazz pianist Dave Brubeck— a very clever piece, with continuous passagework in multiple harmonic lines sounding so convincing.

Two waltzes are next, Dmitri Shostakovich's *Waltz in D minor* from his 1938 *Suite No. 2 for Jazz Orchestra* is one of those pieces with a great tune that you will recognize even if you think you don't know it. (It was also the opening theme for the Stanley Kubrick film *Eyes Wide Shut.*) This is contrasted with a beautifully melodic and warmly harmonized work by another jazz pianist, Bill Evans' "Waltz for Debby." Two summer pieces follow: *Summer Sky*, from Tchaikovsky's piano work *The Seasons*, which is as lovely as anything he wrote, and then George Gershwin's famous "Summertime," treated to a slightly off-the-wall arrangement that has more abrasive harmonies than what we might expect, but an intriguing concept nonetheless.

A pair of works that reference the myth of Orpheus close the CD—Jacque Offenbach's *Infernal Gallop,* which fits the four guitars very well, and then Luiz Bonfá's *Orfeu Negro*, another melody you will certainly know, marvelously played. *—CD*

PRINT

ITALIAN MODERN

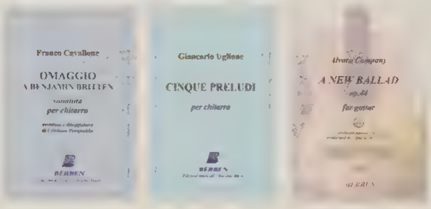
Three fascinating contemporary pieces for advanced players

by Chris Dumigan

With its three large movements in a very modern idiom, the Benjamin Britten homage *Sonatina* by Franco Cavallone (b. 1957) is a substantial work that really needs a very good player indeed. The extensive first movement, "Allegretto" (12 pages, 288 bars), is full of dance-like arabesques that need a strong player to do them justice, followed by an "Adagio" largely made up of 32nd notes in varied combinations of arpeggio and tremolo-like figurations, and a final "Allegretto" similar in style to the first movement.

The *Cinque Preludi* (*Five Preludes*) of Giancarlo Uglione (1957) are also quite weighty, still for the more advanced player, but are in a more conservative idiom than the Cavallone. That said, I wonder how much of a player the composer is: The music is awkward to play in a few places and some passages are downright impossible to hold as written. As there was no preface in the book, I could not discover any more about him, not even online. There are some nice ideas in these pieces and with care and a bit of judicious editing, they could be successfully used in a recital. Four of the five preludes are homages to Angelo Gilardino, Mario Barbieri, Igor Stravinsky, and Astor Piazzolla.

The piece by Alvaro Company (b. 1931; he studied with Segovia in the early '50s) comes with a CD performance by Ganesh Del Vescovo. Having seen Company's pieces in one of the Andrés Segovia Archive volumes of a few years ago, this latest work, *A New Ballad Op. 44*, strikes me as hugely complex by comparison. Several voices flit in and out throughout its musical landscape, and in such a rhythmic manner as to almost feel free-rhythmed (if you weren't privy to the actual score), so that just listening to the CD actually doesn't help you to understand the score any better. That said, this work is so full of rhythmic diversity that I could imagine other recordings being entirely different in many respects. Nevertheless, this fascinating work by a rightly revered guitar composer will attract many interested players. They had better be fabulous players, though! **CG**



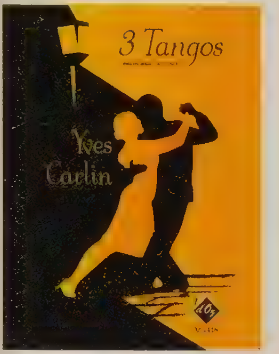
Omaggio a Benjamin Britten: Sonatina for Guitar
Franco Cavallone

Cinque Preludi
Giancarlo Uglione

A New Ballad Op. 44
Alvaro Company

Berben (32, 16, and 16 pp. respectively)

FILLIA 'L'ADORAZIONE' 1931



3 Tangos

Yves Carlin

Les Productions D'Oz, 8 pp.

Pleasing dances aimed at intermediate guitarists

If the number of sheet music and recordings I've received for review over the past several years are any indication, the tango fad is seemingly not going away. These three tangos by Belgian guitarist Yves Carlin appear to be aimed at the intermediate player, which gives the grade 4–5 student a chance at playing a style that is often composed/arranged for much higher-grade players.

The three tangos are arranged in order of difficulty, beginning with *Le Tango a Tanguy*, a moderate-tempo piece with a catchy and memorable melodic line. Next comes *Le Tango du Sombre Heros*, which definitely sounds more like the prototypical tango due to the staccato accompaniment connecting the small fragments of melody together. Finally there is *Tango Russe*, which begins with a stop-start rhythmic motif that also immediately conjures up the traditional tango atmosphere. After a brief spell of 16th-note scales, there comes a change of mood *à la* Piazzolla, in which a slower, lengthy lyrical section emerges and then moves into very high positions, before a finale reminiscent of the earlier opening section brings things to an end.

It's a very nice presentation, and one that would most likely go down well with students. *—Steve Marsh*

Divertimento No. 1
Mozart

Divertimento 1 (K439B) (for 3 guitars)

by W.A. Mozart, arr. by Jürg Kindle

Les Productions d'Oz, 16 pp. plus parts

A wonderful piece for modest ensembles

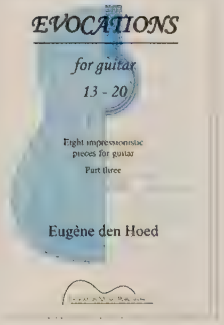
A typo on the cover gives the wrong "K" number, though the score itself is correct.

Originally for three basset horns, this is more a transcription than an arrangement, but Mr. Kindle makes it look like it was written for guitar.

Guitar Three is predominantly in first position, Guitar Two only ventures up to the fifth fret of the top string occasionally. Guitar One needs fifth position but there is nothing fast and furious here. Set in the key of C, there are occasional forays into F major and there are helper accidentals wherever there might be ambiguity about whether a B is flat or natural.

There is no fingering, but only Guitar One really needs a few helper finger numbers, and these are easily added. The five movements mean the part score is a stapled booklet comprising 12 faces. There are eight sides of music, and each part has a blank sheet in the middle to remove any need for page turns—so much more considerate than trying to save a sheet of paper in the booklet!

This piece is not complicated and the parts fit together well and as such would go down very well in a school concert, performed as a trio or large ensemble. All that is needed is the ability to play triplets and to not panic in the "Adagio," where the 16th-notes are actually quite leisurely. This is a wonderful "big" piece for an ensemble with modest abilities. *—Derek Hasted*



5 Volumes from Eugene den Hoed

Evocation Music Publishing (first four books)

Muziekuitgeverij Iduna (Campo Tribute)

Strong pieces for the adventurous

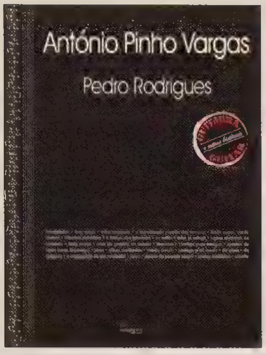
This Dutch composer has written many works from beginner material to advanced, and, truly, all of it worth playing. Here are quick looks at some of his latest:

Short Impressions is a set of 12 pieces in a moderately modern style and of only medium difficulty; great pieces for your pupils, with no hackneyed sequences, but rather many interesting ideas and themes. *Evocations Part 3 (Nos. 13–20)* continue a fine set of pieces, again not too modern, but with some fascinating details and almost folk-like modal melodies at times.

Guitarayando, a sonata in four movements, is more difficult but just as musically diverse. Its considerable length would suit any advanced player who wants something modern but still eminently understandable, harmonically speaking. *Mozart Hommage* is in three movements and comes out sounding like the sonata you never knew Mozart wrote for guitar—very 18th-century in style throughout; an elegant piece aimed at the somewhat advanced player. Quite different from the other pieces here.

Finally, *Campo Tribute*—dedicated to Uruguayan guitar master Abel Carlevaro—is inspired by Carlevaros' oft-performed *Preludios Americanos No. 3—"Campo,"* and has many areas where one can recognize the comparison. It's a substantial work of considerable charm with many lovely moments and again, a very likeable style.

All the volumes are wonderfully produced and make a great addition to any adventurous guitarist's library. *—CD*



António Pinho Vargas

arr. for solo guitar by Pedro Rodrigues
Notacao, 64 pp.

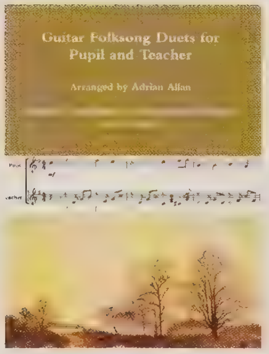
Much variety in Vargas' writing and Rodrigues' arrangements

After hearing Pedro Rodrigues' arrangement of one of his piano pieces for guitar, Portuguese composer António Pinho Vargas (b. 1951) encouraged Rodrigues to do more of the same. This book is the result.

The 26 pieces contained in this collection are a stylistic mixed bag, with perhaps just a small handful falling below the "interesting" level. The majority have a strong melody line to hang on to, some rely mostly on their rhythmic complexity, and a few incorporate both qualities. The style is of a contemporary nature, with late-night mood music sitting alongside high-velocity foot-tappers with Latin overtones. I suspect several are perhaps more suited to their original instrument, but the majority of these arrangements work very well in these settings.

If pressed, I would probably choose the beautiful *Uma Ja Antiga* and the enigmatic *Tom Waits* as the two stand-out compositions, and all things considered, an attractive little suite could easily be constructed from this collection for recital purposes.

The works are presented in tablature and notation and the overall readability of the scores is adequate, with the tablature being a tad small and slightly faded in appearance. The technical standard is from intermediate through to advanced. *—SM*



Guitar Folksong Duets for Pupil and Teacher

Arranged by Adrian Allan
Meadow Music, score only 24 pp.

British folksongs fun for students and teachers

The 14 British folksongs here are all quite famous. The book was prompted by the fact that examination boards in the UK now offer early-grade pupils the option of playing duets with their teachers as an alternative to solo pieces. However, the problem, in Allan's opinion, is this great idea was never supported by good enough duets to actually play, hence this latest offering. His aim was to write arrangements for the pupils' part that were appropriate for grades 1 to 3, but with teachers' parts that were interesting and made for a musically satisfying experience. The pieces do not have any repeats and are relatively short, but, as Allan states, they are easily adapted to include them.

Pieces in this collection include *Annie Laurie, Londonderry Air, Ye Banks and Braes, An Eriskay Love Lilt,* and *Allan Water*, to name but a few. The book does have compelling teacher parts that utilize contrary motion, chord substitutions, and scordatura (among other things), and the pupils' parts are simple and unfingered, but limited to the first three positions only, so that should not be a problem. The end results are pleasant and melodic, and should make for a positive experience for both players. I can see this book being very useful in any number of ways. *—CD*

Gaudreau
Suite élégiaque
DZ 2428

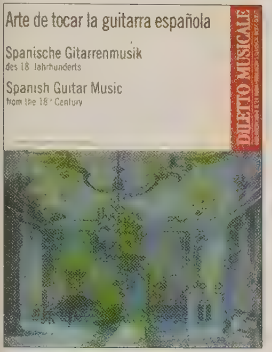
Suite Elegiaque

David Gaudreau
Les Productions d'Oz, 14 pp.

Unusual and unexpected turns in Canadian's new suite

There are six movements in this recent work by one of Canada's most consistent writers. "Valse Triste" ("Sad Waltz") gets things going nicely—it's in E minor with a gentle lilt, and, if it has a fault, is perhaps a little predictable. Things pick up with "Aria," a melodic work in D with some nice modulations and unexpected harmonies along the way. It's followed by "Milonga del Sol," which is lots of fun and one of the real highlights of the suite, with its unpredictable mixture of time signatures and catchy syncopations. "Promenade des Amoureux" is an emotive rubato piece with a beautiful melody and slightly unexpected phrasing that enhances the almost improvisatory feel it embodies. Next is "Mystere," which moves along at a moderate pace, has some unusual modulations in its harmony work, and a number of themes that do not repeat or develop (which left me a little puzzled at its close). The final movement, "Reflets dans L'Eau" ("Reflections in the Water"), is a fast-paced 16th-note piece, first set in arpeggiated chords with a melody intermingled, then a syncopated bass note is pedal interwoven with the themes above, all heavily accented on the offbeat. The opening idea returns for the final close.

Although this is a nice set of pieces, one or two felt a little sub-par. Still, that leaves plenty to enjoy from this composer who has written such a vast amount of memorable music. *—CD*



Spanish Guitar Music from the 18th Century

edited by Thomas Schmitt
Diletto Musicale, 44 pp.

A few pleasant pieces stand out in historical collection

Composers represented by the 20 pieces contained in this recent publication are Fernando Ferandiere, Juan Antonio de Vargas y Guzman, Isidro de Laporta, Antonio Abreu, and the omnipresent "Anonymous." Each work was written for the six-course guitar (12 strings in six pairs), but presented in these settings, they all fit neatly onto the modern classical guitar.

There are copious notes written by Schmitt covering the history of the music, engraving techniques in the 17th/18th centuries, performance instructions reproduced from the original publications, and (very sparse) biographies of the composers themselves. Of special interest are the extra performance notes compiled by Schmitt on the various techniques required in playing through this period of music in general.

The music itself ranges from a small number of instantly forgettable works to compositions that are much more interesting, entertaining, and listenable. In general, with the exception of just a few instances, the music holds little surprise, the pieces being mostly of a pleasant, at times predictable, easy-on-the-ear nature. Of special merit, however, are *Sonate 1* (Vargas y Guzman), *Sonate 8* (Anonymous) and the *Sonate in E* (Abreu). Any of these would be suitable for performance, perhaps on the formal recital platform, but more geared to the "amateur" recital.

The presentation of this edition is excellent, the technical standard is around the intermediate range. —*SM*

CANARIOS
by
Gasper Sanz
arranged for guitar
quartet by
Steve Marsh
Lathkill Music

Canarios for (4 guitars)

by Gaspar Sanz, arr. Steve Marsh
Lathkill Music,16 pp. plus parts

Repertoire warhorse in a pleasing new light

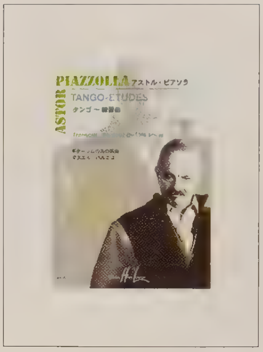
One might say *Canarios* has been done to death, but quite by chance there is a flute/guitar version on my music stand that presents a new texture to the well-known solo version. And this quartet arrangement sheds fresh light, too, using four percussive techniques and then a fanfare effect before launching into the tune. Set in D, with all guitars tuned 6=D there are places where there is not much room under the tune to fit three accompaniment lines, and these lines sometimes cross in pitch to give each player a nice shape of phrase to play.

The parts take turns having moments of glory in the limelight, a strategy that gives joy to an ensemble of equal ability, and perhaps worries to a mixed-ability ensemble, but we can't have it both ways.

The piece is expanded in length using little breaks built out of familiar parts of the tune, and everyone except Guitar One has periods of vigorous and extended strumming. Guitar One doesn't lose out entirely—he/she gets to go up to fret 17 on more than one occasion.

The parts are printed on three separate sheets of A4 paper. Sticky tape and a good music stand will ensure everything fits with no page turns, but each part has strategic rests for making easy page turns on smaller stands. It is printed on high-quality paper.

Great fun to play and a lot of noise too! —*DH*



Tango Etudes

Astor Piazzolla, arr. for solo guitar by *Manuel Barrueco*
Henry Lemoine, 28 pp.

Masterful arrangement of modern tangos

Such is their worth and popularity, Argentinian composer Astor Piazzolla's six tango *Etudes*, dating from 1987 and composed for solo flute or violin, can also be heard in many other guises: clarinet, saxophone and chamber orchestra, piano and saxophone, piano and clarinet, and guitar with various single instruments, to name a few.

With this new publication, Manuel Barrueco once again reveals his great skill in arranging music originally written for other instruments and making it sound indigenous to the guitar. The brilliant harmonies and chord sequences he uses in these arrangements are completely convincing; the great man himself would, I am sure, approve wholeheartedly of Barrueco's handiwork. Heard in their original state on solo flute, they are strong, interesting, and engaging pieces; heard in solo guitar format they are, for my mind, even better. The music is a contrast of vivacious and spirited energy sitting alongside movements of deep, dark passion.

As a suite, they would be a welcome addition to any recital, but be forewarned that they are highly virtuosic technically—not for the fainthearted (or limitedly skilled) player. —*SM*

WANTED
DEAD OR ALIVE
Olga Amelkina-Vera's
CATTYWAMPUS
ROMPUS
(Texas Tarantella)
FOR 4 GUITARS
500 000$
REWARD

Cattywampus Rompus (for 4 guitars)

by Olga-Amelkina-Vera
Les Productions d'Oz 16 pp. plus parts

Offbeat work requires confident ensemble

Described as a modern (Texas) take on the tarantella, the title indicates an off-kilter romp—"rompus" is fake Latin, but "cattywampus," an adjective meaning askew or in disarray, is now in my vocabulary and awaiting a chance to bring it out at parties! This is more than a bit tongue-in-cheek, and so are the program notes. The performance markings are in English and gloriously funny, with a section marked "murmuring," passages marked "unsure" and "uneasy with dread," and my favorite: "Go all out!"

Set in 6/8 and not too fast (six notes a second) this is a feast of different textures and tone colors, with an emphasis on bold articulation and lots of rests in the accompaniment while the tarantella feel continues. But this is not the melodic tarantella—to capture the overall feel, think, "'Teddy Bears Picnic'-meets-horror-movie." Though chromatic and dissonant, the technical demands are not too fierce, but will require a confident ensemble to stay tightly locked together, and quite a lot of rehearsal to keep the constant momentum from flagging.

Opening in no sharps, there is a wonderfully sweet section, which appears twice, set in five sharps and using two guitars to form an arpeggio—a trick that gives a lovely and clever sustain to the repeated top note, shared as it is here, between two guitars.

This piece is a (deserved) winner of the 2013 Japan Guitar Ensemble Association Composition Competition, but is not so difficult as to restrict its playing to professional ensembles. *—DH*

Écumes (for 5 guitars)

Boris Moine
Éditions l'Empreinte Mélodique
19 pp. plus parts

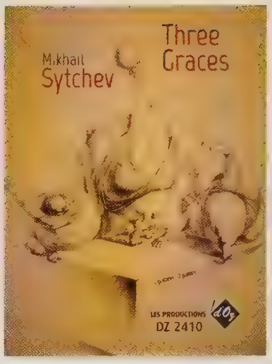
Strong, pleasing melodies in playable piece

There is no clue what this two-movement suite is about, and it's a shame that such a large work is not set in context—as performers, I am sure we'd like to know about the piece rather than see a photo of the composer.

The first movement, "L'attente," is set in B minor and opens with natural harmonics, all well indicated. The typesetting is a little odd—the full score moves from four measures on the page to eight, making some pages hard to read. However, the part scores, to be fair, seem much tidier. This movement has solidity in the writing and the harmonies are rather pleasing and not at all taxing for the fingers. But before the movement is finished, there are new, more syncopated rhythms, and then an ending that curiously sees two of the team sitting doing nothing.

"Ballade" opens in E minor, and I like the way that the 3:3:2 rhythm is set in additive notation and other parts are set classically, making the score very clear and easy to play. There is a plethora of harmonics, but the workload is not shared equally. The key change from E minor to E is the oddest I have seen, with the F being naturalized and re-sharpened all in the same signature. There are strong and pleasing melodies here and some very playable and unexpectedly delightful arpeggios.

This arrangement has parts of differing complexities, but an amateur intermediate ensemble would not struggle to master this piece. *—DH*



Three Graces for Two Guitars

Mikhail Sytchev
Les Productions D'Oz: Score and separate parts (12, 8, and 7 pp.)

Dissonant dances with dark humor

Mikhail Sytchev is no doubt a very talented composer, with a unique flavor to his music; his *Waltzes* and *Scenes from a Silent Film* being two works I particularly enjoy. This latest offering is a set of three very short dances; a waltz, a tango, and a polka.

Starting with the "Waltz," one quickly realizes that there is more than the usual predominance of effects to create this particular sound world—namely, striking various parts of the guitar, squeaking the strings in glissando runs, playing the strings between the nut and the machine heads, and so forth. That is all perfectly fine, of course, but add this to the dissonance factor and the black humor one associates with much of this man's writing, and it becomes quite bizarre. The "Tango" that follows continues with chord shapes sliding up and down against finger clicks and syncopated dissonances from the other guitar. The "Polka" is only one minute and 40 seconds long and never seems to really settle down into a piece of music, so intent is it on sounding bitingly unusual.

I found this suite a bit too atonal for my personal taste, but more than that, it didn't seem to work together as a set of pieces. I felt the composer was trying too hard to sound weirdly different, whereas in other pieces of his I have heard the dissonances all seemed to have a real point to them. That was not the case here. *—CD*

Stephen
Goss
Watts Chape
DO
DOBERMAN-YPPAN

Watts Chapel Looking Glass Ties

Stephen Goss
Doberman-Yppan, 3 and 15 pp. respectively

Mahler, Scarlatti, and Goss, oh, my!

Stephen Goss in both prolific and eclectic, with quite individual-sounding works streaming out of him constantly, it seems. *Watts Chapel* is the first here, and is a moving and emotive piece that refers to various themes from Gustav Mahler. It has a scordatura of 3rd to F♯ and 6th to D. The Mahler themes are easily spotted, and include the opening pair of chords, from Mahler 9's opening movement, together with a longer section at bar 21. Further quotes include the 3rd Symphony's fourth movement a little further on. This makes for a pleasant and very interesting six minutes.

Looking Glass Ties (the name comes from the Beatles' "Lucy in the Sky with Diamonds") was first published in 2003, but here has been revised from nine movements to five. "Invisible Starfall" opens the piece with clashing clusters of harmonic chords and strange campanella arpeggios. "Some Like It Hot" is rhythmic and full of stop-go chord sequences and runs up and down various complex arpeggios and patterns. The middle movement is a transcription of Scarlatti Sonata K25 and seems a strange bedfellow compared to the other movements. "In This Style 10/6" is, in its own words, hard and manic but also ironically humorous— and quite a considerable handful, too. The final movement, "Late Music" is unbarred, with many open-ended note lengths and closes the work on pianissimo harmonics. The Scarlatti notwithstanding, this is a largely atonal work, extremely difficult to play. *—CD*

Siyon
Tomiyama
ある家族の肖像
LES PRODUCTIONS
DZ 2409

A Family Portrait

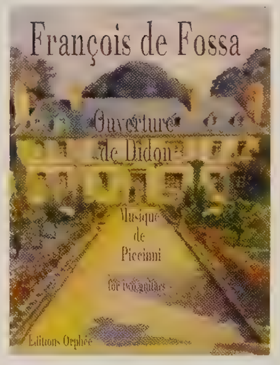
Siyoh Tomiyama
Les Productions D'Oz, 19 pp.

Surprising suite from Japanese composer/guitarist

It is obvious from the front picture that each of the four movements here represents a family member, but you are left to work out exactly who for yourself, although there are clues! "Happiness in Uneasiness" has a mournful opening theme with a descending harmonic idea interlaced with chromatic hammer-ons. A briefly happier theme comes in, but the opening returns and provides the coda. "Little and Innocent Variations" is obviously a child, as the theme is joyful and bouncy, with a lilting, skipping melody. There are three more variations, with the middle one being very slow and mournful. Just to drive home the point, there is a brief quote from "London Bridge is Falling Down" right before the close.

"Waltz for A Gentle Person" is a beautiful idea full of surprising details. It moves around various keys quite naturally, but this makes it far from easy. The final movement, "Completely Honest Person" is, I suspect, a dig at the composer himself, and the bluesy, slippery feel it occupies makes me think that perhaps the title is ironic. There is a direct quote from the previous "Waltz" in the middle, before the syncopated ideas return. Again, the harmonies are surprising in their originality, and rely on semi-tonal moves to some extent, and very jazzy chord sequences.

This is a wonderful suite that many will enjoy. It is of moderately advanced difficulty, but shouldn't stop any decent players from trying it out. *—CD*



Ouverture de Didon (for 2 guitars)

by Niccolò Piccinni, arr. François de Fossa
Editions Orphée, 13 pp. plus a single part

Orchestral piece translates well to guitars

Composer Niccolò Piccinni (1728–1800) is best-known for his operas, and indeed this overture is from one called *Didon*, which had its debut in 1783 in the court of Louis XVI and Marie Antoinette. (The opera's libretto was written by French historian Jean-François Marmontel.) The original orchestral work is full of textures and orchestrations that breathe considerable life into this pleasant piece. Born before and dying after Mozart, there is a superficial similarity in their approaches. Not surprisingly, the variety of textures and orchestrations in the original are constrained when the work is compressed into a guitar duet, but in the hands of arranger of François de Fossa (1775–1849), the chords, arpeggios and runs often seem remarkably guitaristic. The notes on the back of the edition are particularly informative, and set both the composer and the arranger into a context that makes the piece much more interesting, and relates their inspirations to a variety of other mainstream composers.

Guitar Two contains a miniature Guitar One part above it, like an accompanist's score, and Guitar One is a nine-page part score. The typesetting is clear and the page turns are well chosen. The fingering is plentiful and does not get in the way of reading the music. One or two rhythms might catch the unwary on the first play-through, but this is not a tough piece, and a competent amateur duo would find nothing here that is beyond them. *—DH*

Winner Anton Baranov and JoAnn Falletta

EILEEN ELIBOLD PHOTO

FALLETTA CONCERTO COMPETITION CROWNS A NEW CHAMPION

by Heather Morand Clark

The JoAnn Falletta International Guitar Concerto Competition takes place every two years, in Buffalo, NY, and has become one of North America's major guitar events. This year's took place June 8–11. Prizes include cash and, for the winner, a return engagement with the Buffalo Philharmonic Orchestra (BPO) and an opportunity to record for Fleur de Son Classics. It also gives aspiring performers valuable experience working with a symphony.

The Falletta Competition was the first to feature the opportunity to perform with a Class A full symphony orchestra, and the reason for its inception can be traced to the fact that BPO conductor JoAnn Falletta is herself a classical guitarist. She studied at Mannes College in New York with Frederic Hand, and after her BA, went on to study conducting at the Juilliard School of Music. She says that the choice to conduct came naturally from playing the guitar—a harmonic instrument with little sustain—so as both guitarist and conductor, one must work out how to phrase music, and be very aware of line and direction. However, she notes that a contrast between the two professions is that a conductor must be rather extroverted, whereas a solo guitarist can sometimes be quite introverted, with practicing and performing often done alone.

The idea for the Falletta Competition started many years ago, when its current artistic directors, Joanne Castellani and Michael Andriaccio, were at lunch with Falletta and Don Boswell from Buffalo's WNED public television station. Boswell was enthusing about the Van Cliburn Piano Competition he had just attended, where part of the competition includes playing a concerto with orchestra. Boswell is also passionate about classical guitar and mused, "Wouldn't it be wonderful if there was a concerto competition for guitar?" The idea for the Buffalo event grew out of that lunch, and it has taken place every other year since 2004, this year being the seventh edition.

As with the Van Cliburn competition, the semi-finalists for the concerto competition are chosen from submitted live recordings which are judged blind. From the 20-plus recordings received each time, eight semi-finalists are invited to come to Buffalo. Four perform each night, with piano accompaniment taking the place of the live orchestra, for two consecutive evenings at the WNED-TV studios. WNED is very much involved in the festival, including live streaming, sponsorship, media coverage, and advertising. On-air radio host Peter Hall emceed the proceedings, with the semi-final portion simulcast on WNED Classical FM radio.

This year's eight semi-finalists represented seven different countries: Anton Baranov (Russia), Silviu Ciulei (Romania), Thomas Csaba (France), András Csáki (Hungary), Alec Holcomb (USA) Paul Psarras (Greece), Oscar Somersalo (Finland), and Thomas Viloteau (France). This group included two previous GFA winners, three GFA finalists, as well as winners of other major competitions, so as you can imagine, the performance level was extremely high.

A concerto of the competitor's choice was performed in the first round, as well as a solo selection. In the past, there have often been two or three renditions of the most popular guitar concerto—Joaquín Rodrigo's *Concierto de Aranjuez*—however this year there was only one, with Paul Psarras accompanied by pianist Susan Schuman. We heard three renditions of Manuel Ponce's *Concierto del Sur* (Baranov, Csaba, and Holcomb, accompanied by pianist Roland Martin), three of Castelnuovo-Tedesco's *Concierto No. 1 in D major, Op. 99* (Ciulei, Csáki, and Viloteau again accompanied by Schuman), and Somersalo with Villa-Lobos' *Concerto for Guitar and Small Orchestra*, accompanied by Roland Martin.

One of the delightful aspects of the evening is the method of introducing each competitor. During the week before the competition began, WNED interviewed each performer and made up a short video showing some previous performances, old photos, and a bit of a history of their journey from when they began to play guitar to today. Most began at an early age, but one mentioned he did not take up the guitar until he was 18. By contrast, another said that at the age of six, he rode his guitar like a motorcycle, and yet another mentioned that he played because he grew up on a sailboat, was home schooled, and needed something to keep him occupied.

Despite the nervousness that the competitors must have felt, all of them performed with complete composure, and the audience was excited by the energy of it all. Many of the listeners have been coming to the competition since it began, and it seemed everyone had an opinion about who would be successful in getting through to the finals this year. I was surprised that almost all of the audience stayed right until the end to wait for the results, even though it was quite a late evening by then. For me personally, this is only the second time I have attended, but already I saw some familiar faces. It seems Buffalo really looks forward to this biennial event!

The international panel of judges this year included Andriaccio and Castellani, as well as Jeffrey McFadden (Canada), Antigoni Goni (Greece), and Mark Delpriora, Jeff Cogan, and Donald Crockett from the US. The long delay while they deliberated illustrated just how tough the competition was. The judges each pick three finalists, with no discussion until after this vote. This year, this initial process led to two ties; there was evidently much discussion afterwards to determine the three finalists. Finally they were announced: Anton Baranov, András Csáki , and Alec Holcomb would perform with the BPO on Saturday evening at Buffalo's Kleinhans Music Hall.

During this competition, the judges try to have three different concerti performed in the final round; however this isn't always possible. There are nine major concerti from which to choose, but finalists can't be chosen on the basis of programming preference—it would be unfair to eliminate people that way. This year, Baranov and Holcomb played Ponce's *Concierto del Sur* and Csáki played Castelnuovo-Tedesco's *Concierto No. 1*. Other choices were the aforementioned *Aranjuez* and Villa-Lobos' *Concerto for Guitar and Small Orchestra*, as well as Rodrigo's *Fantasia para un Gentilhombre*, Leo Brouwer's *Concierto Elegiaco*, Michael Colina's *Goyescana, Guitar Concerto No.1*, Ernesto Cordero's *Concierto Antillano*, and Roberto Sierra's *Folias*. Michael Andriaccio says that the goal in future editions of the festival is to increase the repertoire and promote modern concerti, such as Leo Brouwer's *Toronto Concerto*, Maurice Ohana's *Trois Graphiques*, and Malcolm Arnold's *Guitar Concerto Opus 57*.

Finalists (L to R) András Csáki, Alec Holcomb, and Anton Baranov with Falleta.

Once again, judging the three final performers was a difficult task. Any one of them performing a concerto as part of a night at the symphony would have been a wonderful experience, let alone three concerti in one evening! In addition, the BPO performed pieces before and after the concerti—Emmanuel Chabrier's *España* and selections from Georges Bizet's *Carmen*, both energetic and in keeping with the general mood of the event. The audience was abuzz during the intermission, waiting for the judges' decision, with many opinions being exchanged. The audience also voted for their favorite, making everyone feel even more involved in the event.

Final results were Anton Baranov in first place, Andras Csáki second, and Alec Holcomb third. Baranov also received the Musician's Choice and Audience Favorite awards. When the results were announced, the brass section of the BPO appeared back on stage unexpectedly to play the Russian national anthem!

Another delightful aspect of this festival is Guitar Day in Buffalo. There is no competition on the Friday, which gives the finalists an opportunity to rehearse with the orchestra. The semi-finalists participate in an outreach program, going to various locations and venues to perform for seniors, hospital patients, schools, and in libraries and parks. This is a wonderful way to introduce classical guitar to the general public in the Buffalo and Western New York area, and get the word out to the city that there is a festival taking place. This is also invaluable performance experience for the artists.

Maestra Falletta states that she has loved every version of the competition, as it is always so fresh, with great energy. This comes from the different competitors from so many different places, each with his or her unique personality and approach to music. This year, for the first time, Falletta cleared her schedule and was able to listen to all of the semi-finals. She commented that she is so glad she is not a judge, because the strength of commitment, passion, and talent of all these young artists is dazzling.

The next Falletta Competition will take place in June of 2018. Details will be available later this year at bpo.org/joann-falletta-international-guitar-concerto-competition.

CG

HEATHER MORAND CLARK PHOTO

TRAVELING LIGHT

Journey Instruments' petite nylon-string guitar collapses neatly into a small suitcase

by Adam Perlmutter

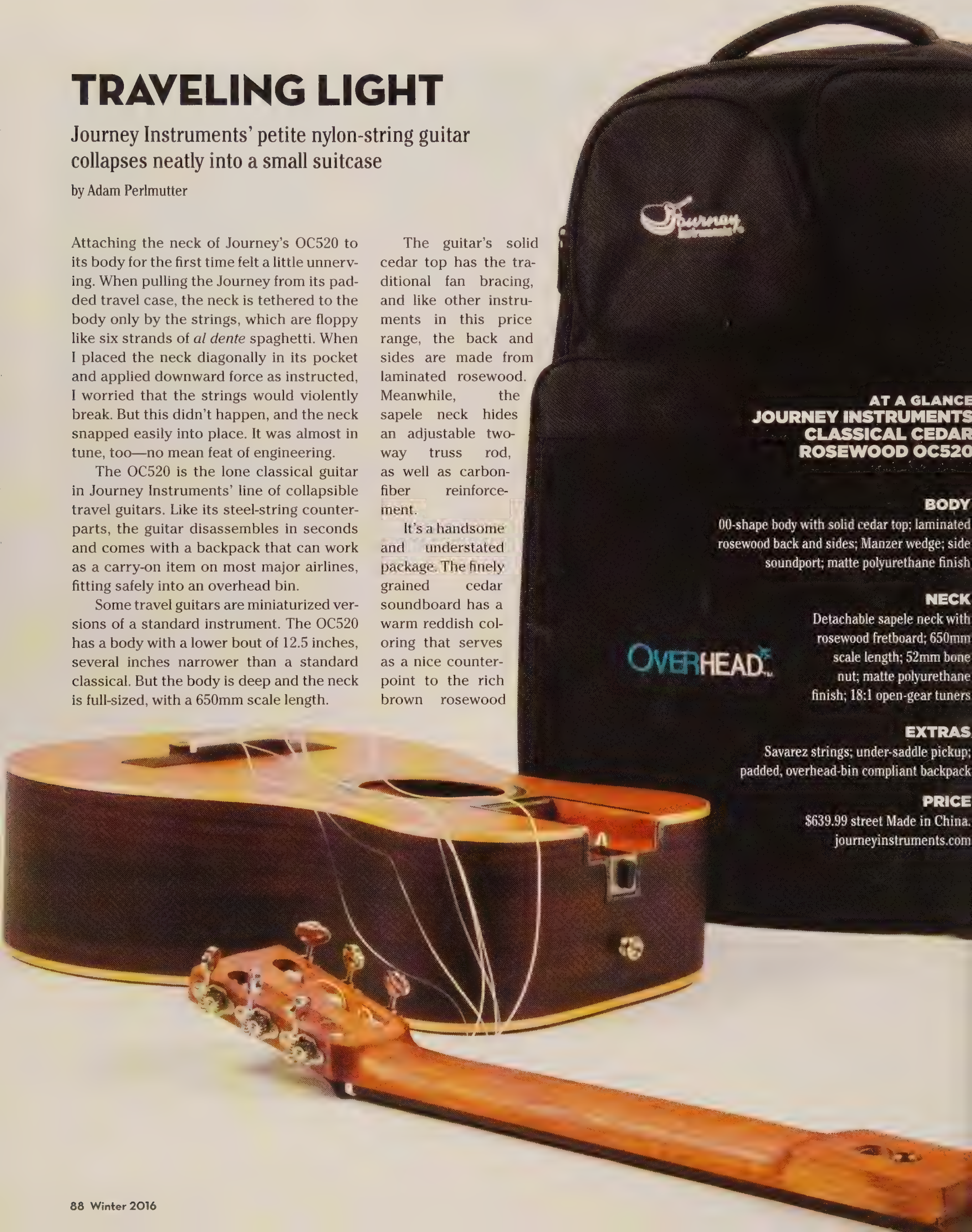
Attaching the neck of Journey's OC520 to its body for the first time felt a little unnerving. When pulling the Journey from its padded travel case, the neck is tethered to the body only by the strings, which are floppy like six strands of *al dente* spaghetti. When I placed the neck diagonally in its pocket and applied downward force as instructed, I worried that the strings would violently break. But this didn't happen, and the neck snapped easily into place. It was almost in tune, too—no mean feat of engineering.

The OC520 is the lone classical guitar in Journey Instruments' line of collapsible travel guitars. Like its steel-string counterparts, the guitar disassembles in seconds and comes with a backpack that can work as a carry-on item on most major airlines, fitting safely into an overhead bin.

Some travel guitars are miniaturized versions of a standard instrument. The OC520 has a body with a lower bout of 12.5 inches, several inches narrower than a standard classical. But the body is deep and the neck is full-sized, with a 650mm scale length.

The guitar's solid cedar top has the traditional fan bracing, and like other instruments in this price range, the back and sides are made from laminated rosewood. Meanwhile, the sapele neck hides an adjustable two-way truss rod, as well as carbon-fiber reinforcement.

It's a handsome and understated package. The finely grained cedar soundboard has a warm reddish coloring that serves as a nice counterpoint to the rich brown rosewood



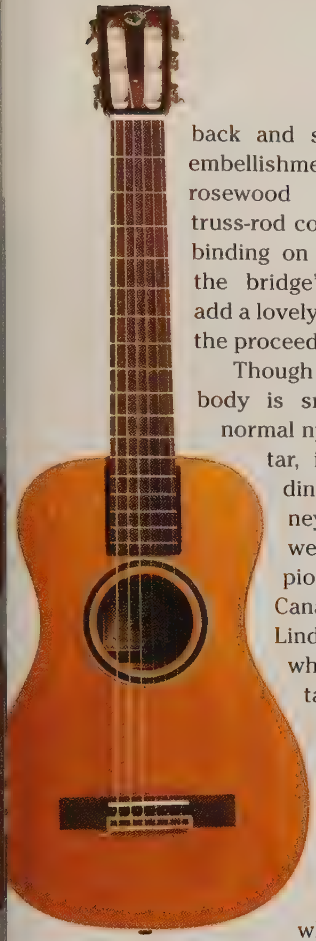
AT A GLANCE
JOURNEY INSTRUMENTS CLASSICAL CEDAR ROSEWOOD OC520

BODY
00-shape body with solid cedar top; laminated rosewood back and sides; Manzer wedge; side soundport; matte polyurethane finish

NECK
Detachable sapele neck with rosewood fretboard; 650mm scale length; 52mm bone nut; matte polyurethane finish; 18:1 open-gear tuners

EXTRAS
Savarez strings; under-saddle pickup; padded, overhead-bin compliant backpack

PRICE
$639.99 street Made in China.
journeyinstruments.com



back and sides. Wooden embellishments—like a rosewood rosette and truss-rod cover and maple binding on the body and the bridge's tie block—add a lovely organic feel to the proceedings.

Though the OC520's body is smaller than a normal nylon-string guitar, it doesn't feel dinky. The Journey has a Manzer wedge—a design pioneered by Canadian luthier Linda Manzer in which the body tapers from the treble side to the bass. This innovation makes the Journey very comfortable to hold, while also letting players to see the strings more easily than on a guitar with a uniformly deep body.

The instrument's playability is pretty good. It has a C shape that's on the shallow side, making it very comfortable to cradle in all registers, and the medium frets have been cleanly seated and polished. But fresh from the factory, the action may be too high for some players' liking. This is an easy enough fix: The saddle is plenty tall, so a luthier could either swap it out for a shorter one or sand it down for a lower action.

The OC250 obviously isn't designed to be a fine concert guitar, but its sound is good for a guitarist willing to compromise a little tone for the ability to play while traveling. It has a surprising amount of volume, thanks no doubt to the body depth and to the side soundport (a supplemental soundhole on the upper bout that directs sound to the player's ear). Overall, the sound is balanced, but it lacks the depth and richness characteristic of an ideal classical guitar tone.

The guitar includes a passive (meaning no need for a battery) undersaddle transducer pickup. It delivers a reasonable approximation of the guitar's natural sound when it's plugged into a Fender Acoustasonic amplifier and would also be handy for recording with computer software on the fly.

Speaking of fly, the OC520's luggage-like carrying case—lightweight but abundantly protective—is very clever. The guitar's body fits into the main compartment of this padded nylon bag, while the neck, with the strings still attached, is snuggled in a separate interior compartment. The bag has two handles, on the top and the side, and backpack straps that tuck away discretely when not in use. There is also storage space for other common travel companions, like smartphones, tablets (and their chargers), plus a wallet and keys, in the handy outer compartments. An external TSA-approved external computer pocket will accommodate laptops 14 inches and under.

The OC520 is a very good travel option for the classical guitarist on the go. It doesn't necessarily have a prize-winning sound, but that's not the point. It's a travel-friendly guitar that is affordable, playable, and conveniently portable. You can take it pretty much anywhere, from the airplane to the campground, without the worries that come with traveling with a fine classical guitar. **CG**

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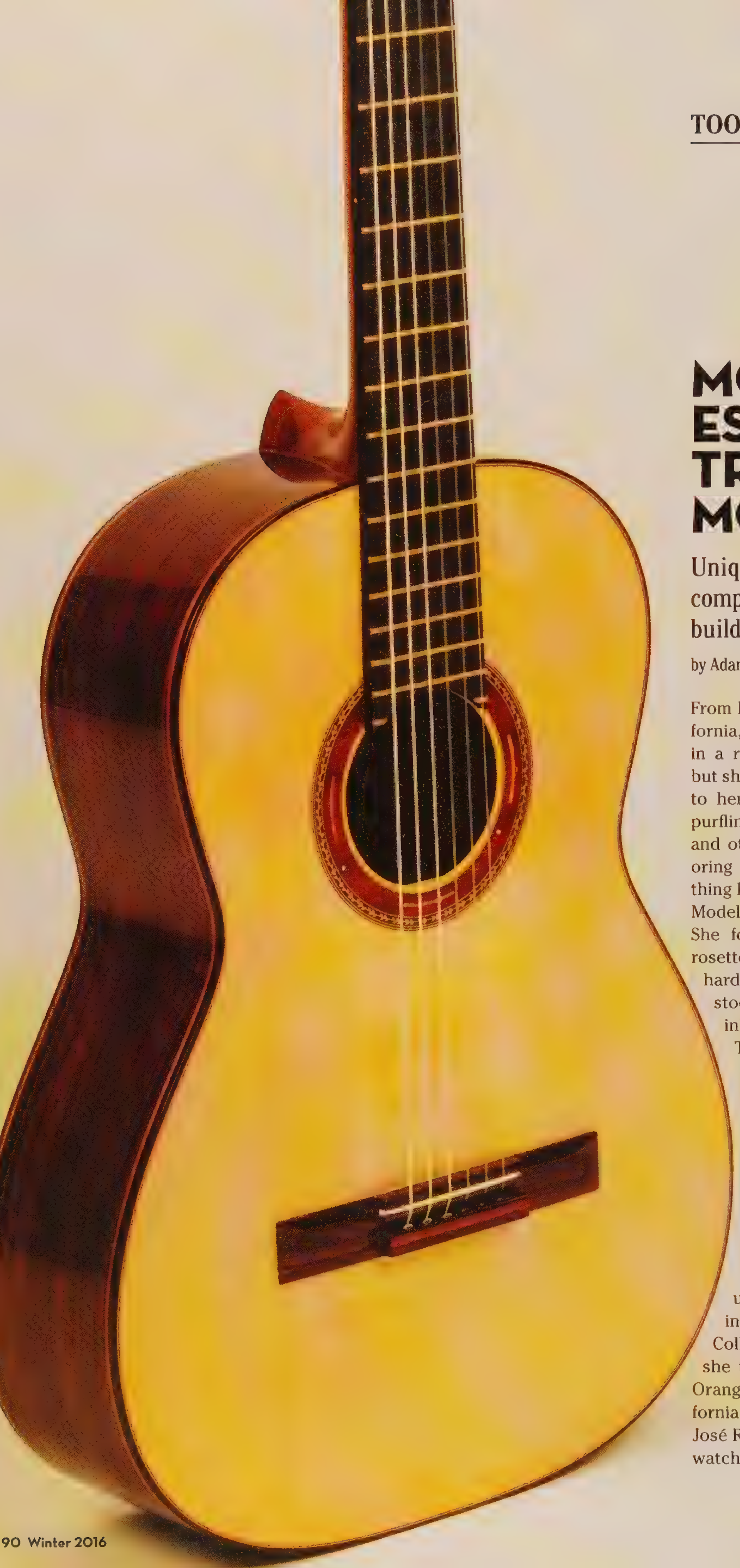


MÓNICA ESPARZA TRADITIONAL MODEL

Unique touches and fine wood complement traditional building technique

by Adam Perlmutter

From her workshop in San Clemente, California, guitar maker Mónica Esparza builds in a rigorously traditional Spanish style, but she adds unique ornamental flourishes to her guitars. She makes her bindings, purflings, and inlays from oak, mahogany, and other woods, using their natural coloring to beautiful effect. Indeed, the first thing I noticed about Esparza's Traditional Model is its abundance of wooden details. She formed the guitar's unique mosaic rosette from many pieces of multicolored hardwoods, echoed in the purfling, headstock veneer, tie block, and in a subtle inlay on the back near the lower bout. The body's classy-looking binding is made of rosewood.

And if our review model is any indication, Esparza builds instruments that sound and feel just as good as they look.

FROM SOUTHERN CALIFORNIA TO SPAIN

Esparza developed a love of woodworking in her teens, but it wasn't until years later that she began making guitars. After graduating from Mills College in Oakland, California, in 1999, she took an instrument-making class at Orange Coast College in southern California. Then, in 2004, she started visiting José Romanillos in Spain, learning both by watching the famed luthier at work and

Esparza's unique rosette and headstock inlays give her guitars a personal touch.

AT A GLANCE

MÓNICA ESPARZA TRADITIONAL MODEL

BODY
Italian spruce soundboard; Indian rosewood back and sides; French polish on soundboard; nitrocellulose lacquer on back and sides

NECK
650mm scale; 51mm nut, 62mm at the 12th fret; Schaller GrandTune Classic tuners

EXTRAS
Black Hiscox Artist hardshell case; Savarez Creation Cantiga High Tension strings

PRICE
from $7,200/$9,000 as reviewed
Made in the United States.
monicasguitars.com

scrutinizing his collection of old guitars by Antonio de Torres and other pioneering guitar makers.

For the past 14 years, Esparza has worked in a small workshop in the southern California town of San Clemente, where she builds guitars in the solera—that is, facedown, in a wooden mold, with a Spanish heel (integral) neck joint. She makes 10 or fewer guitars per year, both classical and flamenco *negra* (with dark backs and sides, like rosewood) and *blanca* (with a light wood, such as maple and cypress).

Our review model is Esparza's standard classical model. The luthier picked an especially nice set of tonewoods for this guitar. The soundboard is made from Italian spruce, with a warm golden coloring and a hint of bear-claw figuring, and the back and sides are made from Indian rosewood with a deep purplish-brown coloring.

Esparza clearly built the guitar with great care and precision—the instrument's exterior and interior construction is impeccable. The bracing and kerfing are smoothly sanded and bear no traces of excess glue. On the soundboard, Esparza's traditional French polish (many coats of shellac, applied by hand with a cotton pad) has a beautiful chatoyancy and a silky feel, while the nitrocellulose lacquer finish on the back and sides is perfectly smooth and glossy.

TRADITIONAL BUT ADAPTABLE

It's a great pleasure to play Esparza's guitar. The instrument has been set up with an action that's neither too high nor too low. Stretchy barre chords and fast scalar runs are equally easy to execute, and I felt no fret-hand fatigue when playing the guitar for extended periods.

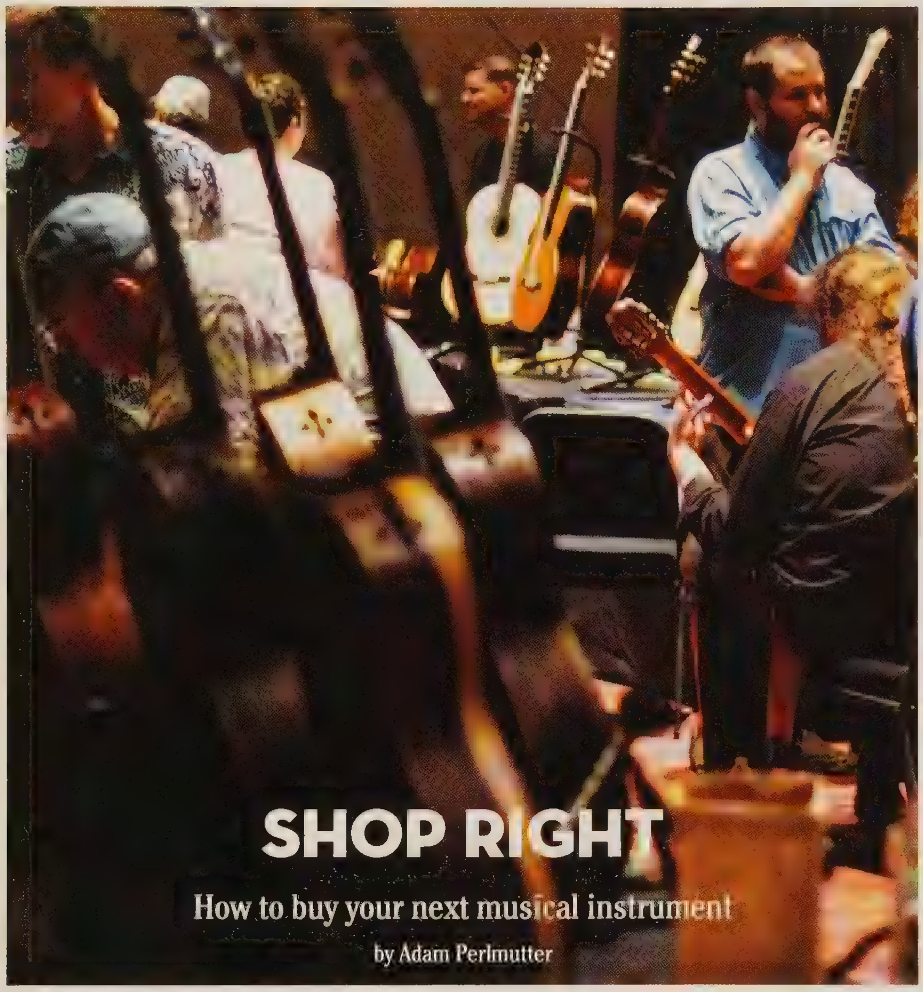
Many modern concert guitars, especially those with double soundboards, are relatively loud. The Esparza isn't particularly loud, but that's not what the luthier was going for with this instrument. It has a more subdued presence and a warm voice, with great depth and complexity.

Naturally, the guitar really shines when subjected to Spanish fare, like Fernando Sor's *Fantasy No. 1 in A major* or an arrangement of Enrique Granados's *Danza Española No. 4: Villanesca*. Both pieces benefit from the guitar's richness and its excellent tonal balance, from a taut bass to a crystalline treble.

Though her guitars are traditionally built, Esparza sees them as being crossover instruments, not just for classical guitarists, but for bossa nova, jazz, and other players. The instrument does not disappoint in these contexts. Whether I play a standard like "Skylark" or (very slowly) read through some transcriptions of the late Brazilian guitar great Baden Powell, the guitar handles harmonic complexity quite well, with ample note-separation and tonal balance.

It's these outstanding sonic aspects—not to mention the smooth playability and lovely cosmetic details—that recommend Mónica Esparza's Traditional Model as a worthy companion for the formidable guitarist. **CG**

JOEY LUSTERMAN PHOTOS



SHOP RIGHT

How to buy your next musical instrument

by Adam Perlmutter

This is a golden era for musical-instrument shopping. Whether you play the guitar, mandolin, banjo, ukulele, kazoo, or any other instrument, there's an unprecedented range of new and used options at all prices available in brick-and-mortar stores or online at the click of a button.

But there's a flipside to all this abundance. With so many options, shopping for a new instrument can feel like an overwhelming prospect. And as much a boon as the internet is for your musical needs, it's also full of pitfalls and scams. Here are a few tips to help you navigate the different marketplaces, so you can make the smartest choices when it comes to purchasing your next instrument.

BRICK-AND-MORTAR STORES

It might seem like a quaint notion given today's big-box and peer-to-peer retailers, but mom-and-pop music shops can be a terrific option for musical-instrument shopping. The stores tend to offer stress-free quarters for auditioning instruments, and are often staffed by musicians who are passionate and knowledgeable and can help find what's best for you. Another advantage to shopping at a brick-and-mortar store is that you get a better sense of an instrument by having it in your hands rather than by watching someone play it in a video demo. With the exception of electronic musical equipment and recording gear, there can be subtle variations in instruments—enough that, given two identical models made alongside each other in a factory, you might prefer the sound of one over the other. Shops often have more than one instrument of the same model, so you have the benefit of comparing them in person.

Still, mom-and-pop stores are not without potential problems. For example, a shop without your best interest in mind might steer you to an instrument that's been sitting on display for a little too long. So, if you're a beginner, bring along a more experienced musician if you can, to avoid being convinced to buy an instrument that's not right for you. Also, you should hear a guitar from a few feet away, like an audience member hears it, so an instrument-playing companion can also help in that regard.

There's usually wiggle room on a store's asking price, so it's best to come prepared to do a little haggling. Be sure to do your homework, so you know what the instrument you're interested in typically sells for. And don't fall for the MSRP (manufacturer's suggested retail price) or list price—you should expect instrument retail price to be at least 20 percent below that, often with additional wiggle room.

If the dealer won't budge on the asking price, ask if they can throw in something extra—for instance, an extra set of strings, picks, capos, a strap, cable, or any other essential accessories you'll need to keep your new instrument in good working order.

It's possible that after you've sealed the deal and taken an instrument home, you may find yourself not bonding with it. If you're not totally sure about a purchase—or even if you are confident that an instrument is right for you—be sure to inquire about a return policy before you complete your purchase. A good shop will let you return or exchange an instrument, usually for a nominal restocking fee, within 14 to 30 days, as long as it's in the same condition as when it was sold.

The same strategies are useful when shopping at a chain music store. Just remember to go in as savvy and prepared as possible, so that you're best equipped to leave with an instrument that you'll bond with. In the larger stores, it's possible to feel paralyzed by the large selection, but the flipside is that there often is so much choice. You will find that some big stores make deals with specific instrument companies that allow them to charge less for many models they carry, but the down side of that could be an over-eagerness to push a particular brand. Again, it pays to be as informed as possible before you set foot in the store. Going online and looking at the store's inventory is a good place to start your research with regard to selection and pricing.

ONLINE ADVENTURES

Ordering online can be a terrific way to shop for an instrument, especially if you live far away from a good shop. The internet is filled with retailers, large and small, that offer drool-worthy pictures along with audio and video demos that let you get a sense of particular instruments. But, as with an internet date, it's easy to build up an instrument in your mind—only to have it fall short of your expectations when you encounter it in person. And there's the aforementioned variation between supposedly identical instruments—you might love your friend's resonator and order the same model, only to find it not as satisfying to play.

This is where the store's return policy is especially important. Bigger retailers such as Sweetwater and Guitar Center have reasonably hassle-free return policies, but before you put an instrument in your virtual shopping cart, read up on any fees you might incur in sending it back. The cost of return shipping is usually deducted from your refund, and on a heavy item like a guitar or amplifier, this can easily be $50 or more. Then there are miscellaneous fees that can crop up, so know that before you complete your purchase.

Ordering online from an auction site such as eBay or an online marketplace like Reverb is another great way to score a musical instrument. It's possible to get a good price on a used, vintage, or even new instrument from an individual seller, without the overhead of a professional dealer. And you have a chance to email the seller with questions about the item.

These types of sites can also attract the occasional unscrupulous seller, so *caveat emptor*. If a listing seems too cheap to be true, and includes few pictures of an instrument (or uses stock art), then you have reason to be dubious. Always comb through a seller's feedback to make sure the person seems forthright, and use discretion in dealing with sellers who haven't gotten any feedback.

It's a good idea to feel out a seller by asking questions that only someone with the instrument in his or her possession could answer, and by requesting specific photos that aren't included in a listing. Some sellers might even be willing to demonstrate an instrument via a Skype chat. As a rule, steer clear of buying from anyone who seems evasive about your questions, or is

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flat-out unresponsive, and, as when buying from any online source, it's probably best to avoid buying from someone unwilling to do returns.

Instead of a check or money order, purchase an instrument with a PayPal or similar account, which offers good protection in the event you fall prey to a fraudulent seller. If, for instance, you shell out a bunch of cash for a guitar that never arrives, PayPal has a protocol that will result in a refund for you.

Craigslist is another popular online option for buying instruments, but there are prudent safety steps to take when buying an instrument there. Be sure to meet a potential seller in a public place, and bring along a friend if possible. Know the correct specs of the instrument you're shopping for, so that you'll be able to tell whether you're looking at a lemon. This is particularly important for vintage instruments, which can have nonoriginal parts that adversely affect their value, or worse, unobvious structural damage.

MODIFIED INSTRUMENTS

If you can't seem to find, say, a stock guitar that suits your fancy, then you're in luck. While there was a time when your choices were basically limited to a few large makers, there are now many skilled luthiers building custom guitars in a staggering range of styles, from re-creations of prewar classics to the most modern interpretations.

Many luthiers have websites with pictures, videos, and sound clips of their instruments, but the best way to find a builder and commission an instrument is to meet in person. You get to experience what a particular luthier's work feels like in your hands. Perhaps most importantly, the instrument maker can watch you play and suggest some specs that might best serve your style and musical genre.

Instrument shows and events can offer the opportunity to meet and play the wares of many luthiers under the same roof. Many classical guitar festivals worldwide unclude luthier fairs, which provide excellent opportunities to compare instruments and find out what characterstics you prefer. They are also great places to ask experts any questions you might have.

If you encounter a luthier whose work speaks to you, you can start a conversation that may result in the creation of your dream instrument, custom-made to help you capture the music in your mind. **CG**

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Philadelphia Classical Guitar Society

Philadelphia Classical Guitar Society
50th Anniversary Season

Oct 2	Ronn McFarlane
Nov 6	Frank Wallace
Jan 8	Marco Sartor
Feb 12	Martha Masters
Mar 1	Beijing Guitar Duo & Marina Piccinini, flute
Mar 12	Marcelo Coronel
April 8	Festival & *Competition David Russell Jordan Dodson

***10th Annual Philadelphia Classical Guitar Competition**
Open to guitarists living in the US up to 30 years of age
Application Deadline: February 15, 2017
www.phillyguitar.com

FESTIVALS & COMPETITIONS

Evan Hirschelman will perform at the 2017 GuitART Festival

November through February is usually a rather fallow season for festivals and competitions, so we've expanded these listings to include a few notable concert series.

NOVEMBER 29–DECEMBER 3
Singapore International Guitar Festival & Competition
The 12th festival features David Russell, Aniello Desiderio, Armen Doneyan, and the Japanese sextet Danrok among the performing guests. 7th international competition offers $30,000 worth of prizes. **facebook.com/clasicalguitarsingapore**

NOVEMBER 30–DECEMBER 4
Pleven International Guitar Festival
Pleven, Bulgaria
Fest in northern Bulgaria features concerts, master classes, competitions, luthier's fair, and product expo center. Guitarists include Gerhard Reichenbach, George Vassilev, Tzvetan Nedyalkov, Bozhana Pavlova, many more. **plevenguitarfestival.com**

FEBRUARY 20-26, 2017
Miami International GuitART Festival
Miami, Florida
At Florida International University: concerts, master classes, luthier expo, composition competition (deadline Dec. 15). Artists include Muriel Anderson, Celso Cano & Mesut Ögen, Celil Refik Kaya, Evan Hirschelman, Tribute to Castelnuovo-Tedesco, Microtonal Guitar Duo, and more. **migf.fiu.edu**

FEBRUARY 25, 2017
9th International Rago Competition, Junior Guitar Solo
Stuttgart, Germany
For guitarists 18 and under. The competition, run by Duo Montes-Kircher at the Stuttgarter Musikschule, honors Venezuelan composer Alexis Rago, so one of his pieces is required, as well as free choices. **rago-competition.com**

DECEMBER–MARCH
Philadelphia Classical Guitar Society Concert Series
The PCGS continues its yearlong celebration of its 50th anniversary with a number of concerts: Dec. 4, 2016: members' concert; Jan. 8, 2017: Marco Sartor (Uruguay); Feb. 12: Martha Masters (USA); Mar. 1: Beijing Guitar Duo, flautist Marina Piccinini; Mar. 12: Marcelo Coronel (Argentina). **pcgs.wildapricot.org/concert-season**

NOVEMBER–MARCH
John E. Marlow Guitar Series
Bethesda and College Park, Maryland
Nov. 19, 2016: Rene Izquierdo (Cuba); Jan. 28, 2017: Zoran Dukic (Croatia); Feb. 25: Antigoni Goni (Greece); Mar. 18: Margarita Escarpa (Spain). **marlowguitar.org**

NOVEMBER–MARCH
Omni Foundation
'Dynamite Guitars' Series
San Francisco, California
Nov. 19: Marcin Dylla, David Tanenbaum, Marc Teicholz, Larry Ferrara; Dec. 9: Los Angeles Guitar Quartet; Feb. 4: Pepe Romero; Feb. 18: International Guitar Night with Brian Gore, Luca Stricagnoli, Chrystian Dozza, Debashish Bhattacharya; Feb. 25: David Russell; Mar. 12: Beijing Guitar Duo, flautist Marina Piccinini; Mar. 18: European Guitar Quartet—Pavel Steidl, Zoran Dukic, Thomas Fellow, Reentko. **omniconcerts.com**

NOVEMBER–MARCH
South Bay Guitar Society
San Jose, California
Nov. 19: Smaro Gregoriadou; Jan. 14: Zoran Dukic; Feb. 17: Thibaut Garcia; Mar. 4: Duo KM; Mar. 5: Connie Sheu. **sbgs.org**

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(1) Paid Mail Subscriptions through USPS	2,837	2,005
(3) Sales through dealers and carriers, street vendors, counter sales	803	636
(3) Paid distribution outside USPS, foreign subs	921	926
Subtotal (3)	1,724	1,562
15 c. Total Paid Circulation (Sum of 15b(1) and 15b(3))	4,561	3,567
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Signed, David Lusterman, Publisher

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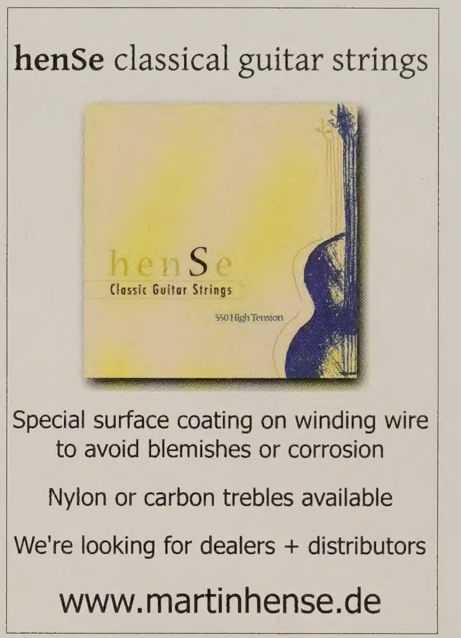
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classicguitar.com 19

Córdoba Guitars
cordobamusicgroup.com 23

The Classical Guitar Centre Ltd
classicalguitar.co.uk 2

The Classical Guitar Store
classicalguitarstore.com 93

Classical Guitar Magazine
store.classicalguitarmagazine.com . . . . tk

D'Addario & Company
daddario.com 100

Douglas Niet
DouglasNiedt.com 96

Greg Brandt
gregbrandtguitars.com 55

Guitar Center
gutiarcenter.com 7

Guitar Foundation Of America
guitarfoundation.org 64

Guitar Salon International
guitarsalon.com 43

Hill Guitar Company
hillguitar.com 3

Ibanez Guitars
ibanez.com 11

Kyser Musical Products
kysermusical.com 8

La Bella
labella.com 89

London Guitar Studio
londonguitarstudio.com 58

Luthier Music Corp.
luthiermusic.com 51

Original Guitar Chair
originalguitarchair.com 95

Philadelphia Classical
phillyguitar.org 94

RAGO Competition
rago-competition.com 94

Ramirez Guitars
ramirezguitarsusa.com 99

Roosevelt University
roosevelt.edu 14

San Francisco Conservatory of Music
sfcm.edu 35

Strings by Mail
stringsbymail.com 20, 96

Sunny Knoll Publishing Company
sunnyknollpublishing.com 30

Takamine Guitars
esptakamine.com 52

TASCAM/Teac America, Inc.
tascam.com 71

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virginialuque.com 19

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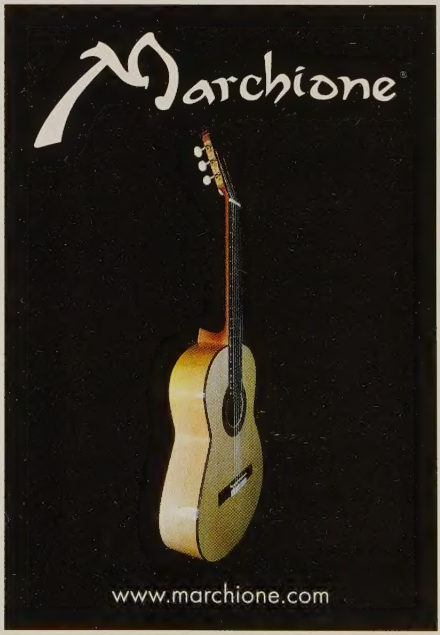
yamaha.com 39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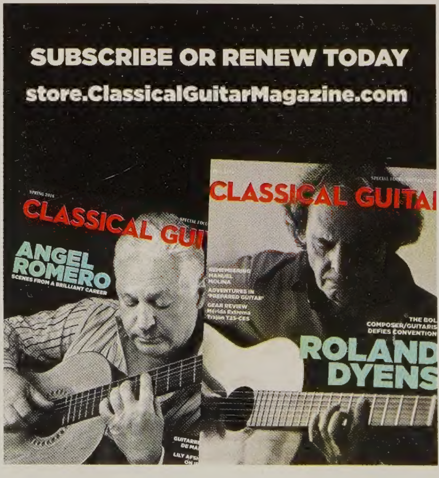
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ANDRÉS SEGOVIA ON MANUEL MARIA PONCE

'Ponce has been magnificent for the guitar. He was a real composer. Everything he did—the preludes he did for me, for instance—was first-class. He did not have the least intention of appealing to the public. His aim was to use the poetry of the guitar. He composed one sonata that I have lost, because I lost my entire house in Barcelona at the beginning of the [Spanish] Civil War. I lost many things by Ponce because he used to send me the original without making a copy. I lost seven or eight pieces in this way. A sonatina I asked him to write in homage to Tárrega disappeared, and the worst of it is that the first movement was a very big emotional thing; great emotion. But still I think that the greatest thing he composed for the guitar was the *Theme, variations and fugue on La Folia.*'

From the article
"Andres Segovia: Still on the Road,"
by Colin Cooper with David Russell,
from the January/February 1983 issue of *Classical Guitar*

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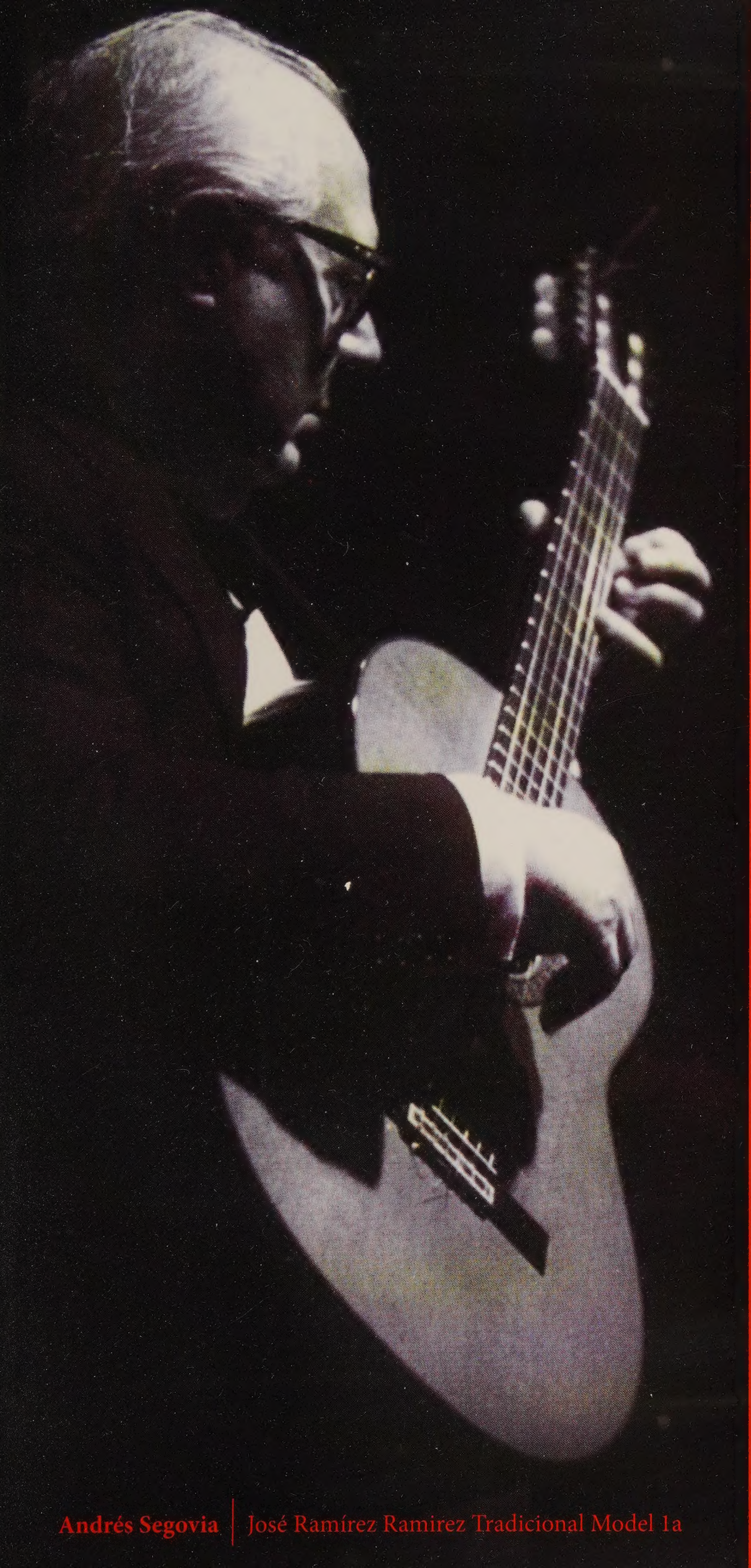

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